

knitter's

magazine



K100

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We are one cover shy.
Which cover is the timid one?

100 winners.

Be brave — see page 12 for details!



Think about *entrelac*
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40 Projects

From scarves and bags and afghans, to hats, and mittens and finger socks, to garments for the whole family

20 Practice Blocks

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The definitive guide
from a *biased* knitter

Gwen Bortner

Illustrations by
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Available at fine yarn shops everywhere.

Welcome to K100

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it's
easy
to
go
for it!

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K100
 Volume 27/Number 3

On the cover:
 Gems to ne soup by Cindy Craig in
 Claudia Handpalm's Ringing
 Photo by Alexis Xenakis.

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Knitter's magazine is published quarterly
 post. EIR 0347-9036

\$24 a year (11 issues)
 \$48 for two years (22 issues)
 \$64 for three years (33 issues)
 Canadian \$15 a year (U.S. funds)
 Foreign add \$10 per year (U.S. funds)
 subscriptions begin with next issue

POSTMASTER
 Send address changes to:
 Knitter's Magazine
 P.O. Box 965
 Stoner Park, SD
 57101-0965

Printed on 50% recycled paper with 10% post-consumer
 waste, and additional of mailing offices.

ISSN, Inc.
 0347-9036 (USPS)
 0347-9036 (USPS)

На одну страницу назад («



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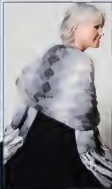

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From the Publisher

I wrote my first *Knitter* for the Publisher 99 issues ago when working at The Golden Fleece on Phillips Avenue and moonlighting on *Knitter's Magazine* (see "3 friends, 1 pizza, 9 little words," page 20).

Those heady days of youthful energy and dreams—"How hard can it be? Let's publish a magazine!"—came alive recently as Phillips Avenue became memory lane as well as *Knitter's* 100 outdoor studio.

Deciding to shoot the magazine where it all began—beautiful downtown Sioux Falls—means flying in models from photoshoot paradise, Miami Beach. And here we are with someone you might recognize: Lydia poses on the banks of the Big Sioux River (see photo, left).

Choice, our cover model (and Lydia's good friend from Miami Beach) was already in South Dakota. Her family lives just outside of town. What are the chances?

We also need a guy model. Our friend Terri Carlson mentions that her son Corey is coming to town—and don't we think he is model material? Of course he is. He's smiling with his mom (bottom, opposite page) and posing on his bike—he's a racer—on page 105.

Terri isn't the only one who brings along her son. So does stylist Lisa Mannes, whose son Spencer joins my assistants Jason Bittner and Andrew Reinartz. Lisa times stoplights as we shoot "It's yellow, start shooting! Go, go, go!" she shouts, making sure there are no cars on our shot at the busy 11th and Phillips intersection. Oops, there goes the trolley (above left).

Phillips Avenue with its colorful specialty shops, outdoor restaurants, and Sculpture Walk is a wonderful location, and we're taking over 50 shots: "We thought of many ways of celebrating our 100th issue," says *Knitter's* Editor Rick Mondragon. "It was

tempting to think of 100 designs, but that would have meant a quadruple issue. So we settled for a double issue with over 230 pages and about 50 patterns."

Since my other outdoor studio—the Falls of the Big Sioux River—is underwater because of flooding, we knock on the Bauers' door. Their stucco home, with its arched front door and French shutters on quiet, leafy 25th Street, is just the right backdrop for our "Woody" collection. Elisabeth Bauer and her two children (see opposite page, bottom right) welcome us.

Just a block from our Pink House (see group shot, opposite page) Maggie and Lou Bamett open wide the doors to their Victorian home (opposite page, top).

And across the street from the Pink House, Mary and Jen are giving their painted lady a new coat (opposite page, bottom). So Kaseidy, our youngest model (that's her and dad Roger Kasa, opposite page, top) gets her close-up on our porch instead of the Glenski's.

At lunch at Casa del Rey—whose multi-colored facade we also used as a backdrop (see opposite page)—Book Editor Elaine Rowley looks back.

"We're now in the big-numbers-stage of life and publication," Elaine says, "and after all these years, my love is still the process of knitting. My hope is that knitters will understand, enjoy, and be free to build on that process. The sweater is important, but the process is where we want to go."

"We look back with some satisfaction and some pride. In our closets are garments lost from those early issues that are still viable, that we can wear. And, in these changeable times, it's remarkable that some of the wonderful people we worked with so long ago have designs in this issue. A lot of the yam companies are here too, and some of the same yarns."



"You'll also find what we love most: to empower knitters by allowing them to see the possibilities. I always been our goal to have a little fun presenting the best magazine we can and send it out into the world feeling that everybody has a fighting chance to knit something they're going to be proud of. And that, a year or two from now, they'll be more confident knitters than they are today."

"To not be afraid of their knitting. To love it. Enjoy it. Not have it be something that frustrates them, but something that they have as much sense of accomplishment in as we do in getting Knitter's out the door 100 times. So on their 100th sweater, they're still knitting, and like us, they can't wait for the next one."

And this issue is not just going out the door, but also onto the World Wide Web. "We're delighted that the digital version of Knitter's is debuting with K100," says XRX, Inc. CEO Benjamin Levy. "It's wonderful that we are able, after 26 years of publication, to offer our digital collector's double-issue for free. It's our thanks to everyone in the Knitting Universe who has supported us."

Now knitters outside the U.S.—including my sister Anna in Sydney, Australia—won't have to wait so long for their magazine to reach them. You can find out more about Knitter's digital edition on page 231.

When I wrote my first publisher's letter, Benjamin was a little boy weaving on a rigid-heddle loom at The Golden Fleece (see page 20). Who could have guessed that he'd grow up to so ably follow in our footsteps, or that I would have the pleasure to do what I love 100 times?

It's been a wonderful journey, made richer by the extraordinary people of the Knitting Universe like former Editor Nancy Thomas, *Knitter's* Editor Rick Mondragon, our supportive advertisers, our talented designers, and wonderful staff.

It's been a privilege shooting and writing for *Kletter's* and our truly great readers. Thank you

—Alexis Xenodakis, Publisher
Seymour Falls, South Dakota

In this issue

Welcome to Knitter's Issue 100! It has been a pleasure to immerse myself in the creation of this double issue. Arriving at triple digits is its own milestone, but K100 also represents more than 25 years of publishing a magazine.

Alexis' Knitting Universe reflects on our past, answering to two of your most asked questions "How did the magazine begin?" and "Why are you in South Dakota?" You'll gain insight to the passion that drives this publication we call Knitter's.

Let's not forget the present. This issue carries our regular feature from Ferri Klass, and one from Laura Bryant of Prism Yarns. We have Knitter's School and plenty of inspiration with over 50 patterns.

We have made a special effort to highlight some of Knitter's regular advertisers and biggest supporters. Accompanying each "company bio" is a pattern in one of their classic yarns. These yarns have become part of the knitter's vocabulary. Who hasn't heard of Cascade 220, Donegal Tweed, Lamb's Pride, Encore, Merino Cotton, Felted Tweed, Ultra Alpaca, or Red Heart? Many of you are passionate for Manos, Dune, Stuff, La Bohème, Touch Me, and 1824.

With the popularity of knitting, the industry has grown immensely. In the past few years—with established companies expanding on what they do best and new companies carving their place in the yarn world. Your local shop stocks yarns from long-standing companies as well as some of the newbies—Kollage, Knit One Crochet Too, Kraemer, Universal, Molabriga, Asian Trends, and Claudia Hand Painted Yarns.



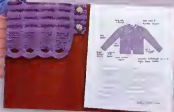
Proposed as a child's sweater, Cascade 220 grew into our cover book. Page 98.



Two stripes were perfect as presented. The coloration brings a fresh and fashionable... Page 28.



And obviously stripes create the perfect accent. Page 44.



A two-color top as the galaxy. Page 50.



Colored and beautiful, page 48

You'll find some pretty irresistible patterns in this issue, with work from designers that regularly appear in our publication—Deborah Newton (first appeared in K2), Kathy Zimmermann (K40), Katharine Hunt (K54), Lois Young (K42), and Diane Zangi (K14).

Also included in this issue are XRX authors—Jean Frost, Gwen Bortner, and Elise Duvelot—giving you a sampling of their signature work.

You'll recognize familiar names like Nidi Epstein, Laura Bryant, Barry Klein, Vivian Holstro, Joy Slaton, Julie Gaddy, Penny Olman, and Angela Juergens. Other talented designers—Kate Lemmen, Cindy Craig, Lisa Jacobs, Carol Wessinger, Brooke Nico, Wilhelmine Peers, Kirsten Muenich, Amy Polcyn, Susan Borovsky, Kenry Chua, and Bobbi Anderson—were on board for K100. We are thrilled to have their designs join in this celebration.

You know why you buy the magazine. Within these pages you are in for a real knitting treat. We feature designs to suit many tastes, skill levels, and interests—from cables and textures, to colorful intarsia and ways to work with variegated yarns. Classic silhouettes and some with more unique approaches to construction and fit will entertain you.

We have you covered with entrelac, mitered squares, or slip-stitch patterns. How about chain plying or multi-stranding fine-weight variegated yarns to bulk them up for large-needle knitting and better color mixes? Color lovers will flip for garsey textures and cables worked in color.

Aviator jacket

body knit in a color dotted check, collar and cuff trim in a nubbiy stitch to resemble Persian lamb.

sampled in a earthy shades of Tahiti Donegal Tweed.

purchased belt.



Tweed fibers give an earthy richness. Page 42



Colors join color for attitude and style. Page 42



Who doesn't appreciate great textures and rewarding knit? Page 40





Dark blue makes every day special. Page 10.

This simple silhouette will last and all year round. Page 10.



Creating a collection of sweaters is about sketches and swatches, ideas and interaction. From pencil and paper, yarn and needles, come sweaters...

then patterns and photos...

and back to paper and ink for an issue that we are proud to call Kiso.

Bohème inspiration, simple panels for a yoke or following the contours of the front shaping. Work stripes enhanced with dip stitches, or garter and stockinette combinations. There is no need to fear color with all these great options.

Sometimes a classic silhouette needs just a little detail to make it shine. Openwork scallops at a hem, decorative tabs, and shoulder buttons on a toddler's dress come to mind. Who wouldn't love a charcoal suit where the cables create great waist shaping in the sheath, a Chanel jacket in graphic basket weave, or a delicate lace coat that brings out your inner diva.

More unusual construction like a pieced sweater or cardigan, a Miyake inspired pullover, or one-sleeve wrap will get you thinking. Make a vest with long sleek front tails, or go for a criss-cross pullover where the two halves are woven together.

What is in store for the future? Join our publisher, Alexis Xenakis on page 6 to see that we will add a virtual publication to the offering. It is a big deal for us and will be for you, our readers, as well. Although I hope that we can always produce a paper issue, we realize that an online Knitter's will offer added advantages for you—possibilities we are only beginning to imagine.

Speaking of possibilities, Little did I know that assisting on a photo shoot in Taos, New Mexico back in 1998, would translate itself into a new career. In just a few weeks, I will celebrate my 10th anniversary at a job I love—behind the editor's desk...here at Knitter's.

Rick
Rick Mendragon, Editor



Three colors are better in three features. Don't you agree? Page 10.



INTRODUCING THE MALABRIGO PROGRAM FOR THE DEVELOPMENT OF THE MERINO BREED IN URUGUAY



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With the support and assistance of the *Secretaría de Uruguay de la Lana* (the Uruguayan Wool Secretariat) we have created the "Malabrigo Program" for Uruguayan breeders of Merino wool. Dedicated to advancing the Merino wool industry in our country, Malabrigo will offer prizes for the finest wool lots in commercially feasible quantities from breeders located in Uruguay.

Our goal is to promote activities that will improve our industry, supporting the "proyecto Merino Fino" that is being developed in Uruguay since the year 2000. We want to encourage the breeding of better sheep which will result in better fleeces. Ultimately, we wish to bring the wonderful products of the breeders of rural Uruguay to the knitters of the United States.

The winners of the contest will accompany us to *Silches East 2011*. Here, they will meet the many crafters who attend the show and interact with the ultimate buyers and users of merino wool products, a truly rare opportunity for wool producers in Uruguay.

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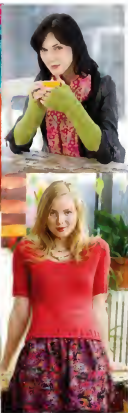
1 cover shy contest!

Figure out which cover is missing from the K100 cover (front and back).

E-mail your answer to contest@stitchmag.com by December 31, 2010. We'll draw from the successful entries and choose 100 winners.

The first name we draw will receive a **WORKS** package to any STITCHES 2011 Knitting Expo, retail value of \$575. The next 99 will each receive a one-year subscription (print or digital) from Knitter's Magazine.

You can't win if you don't play
Good Luck!



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(Clockwise from top left) Basket (29-000) - Herringbone Wrap (5001) - Lettuce Ball, Basket (29-000) - Cream Puff Pullover, 5001012 - Rug Pie Pullover, 500112 - Seedling Sweater

A
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ONE EIGHTY
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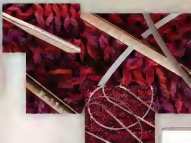
The Wristlet

The Wristlet bag is an ideal way to carry your on-the-go knitting project. Each small Wristlet holds a one-ball project and is made with a trio of 100% Dupioni Silk fabrics. The multitude of colorways gives a one-of-a-kind look. A larger, two-ball Wristlet holds two socks, two sleeves, or two colors. The bags are lined, pocketed, and made in the USA. Ask for The Wristlet at a yarn store near you! thefibersphere.com

Knitter's Loom

Every knitter has developed a stash, and the Ashford Knitter's Loom is a new tool for stash reduction. This rigid-berdile loom comes in 12- and 20-inch widths. The loom is compact, ultra-portable, and folds in half—even with your weaving in place. Easy-to-understand instructions and everything you need, including warping tools, make it a breeze to get started. You'll find instructions for Lydia's plaid tote on page 138 of this issue. Contact foxglovefiber.com for a dealer near you.





Square pegs?

Many knitters find Kollage's Square Knitting Needles ergonomically efficient, decreasing stress and strain. The square circulars are available in original **Soft Cable** or the new **Firm Cable**. These needles are like no other: the cables will not cut, kink, or knot. You will also find their copper-colored **Square Double Point Needles** in 5, 6, and 7" lengths. Due to the needles unique shape, most knitters go up one needle size to obtain gauge. Give 'em a try! Contact kollageyarns.com for a shop near you.

Feeling sheepish

Jan Mitchell Larsen majored in Sculpture & Design at the Philadelphia College of Art. Samples of her work can be seen in the Permanent Collection of the Smithsonian. For the past 15 years she has designed and crafted ornaments for the National Christmas Tree of Peace. She is a knitter and create her **Sheep Ornament** for the fiber enthusiast. Because it is glass, it makes a great light-catcher. For more information and other designs contact mitchelllarsen.com



Natural skeins

The Kraemer Natural Skeins collection contains a wide variety of beautiful yarns designed especially for the hand dyer. Whether you are looking for basic worsted-weight wool, sock yarn, bulky, or even thick and thin, their **Natural Skeins** collection has it all. We hope you are inspired to fill these blank canvases with lots of color! Made in the U.S.A. Contact Kraemer Yarns at kraemeryarns.com to find a shop near you.



Knit & purl

Keep your knitting library neat and orderly with no-nonsense bookends. Perfect for you or any knitter on your gift list. Cast in polynesh, featuring a satin silver finish on a black gloss base. Contact knitcellaneous.com for a shop near you.



Leather & nickel

Bag handles compliments of jubilver.com.

Evie Rosen – 2010 Knitter of the Year...



Jan Kahn (left), Benjamin Levisay (right), and Evie Rosen, founder of WUAI (center), on stage with Knitter of the Year award and check from Knitter's at STITCHES Midwest 2010

You may have wondered what happened to Knitter's Magazine Knitter of the Year award for 2010. We waited until August to present the award to Warm Up America! founder Evie Rosen on-stage at the STITCHES Midwest 2010 fashion show.

Although Evie Rosen was trained as an occupational therapist, her love for all things yarn eventually got the best of her. She opened her yarn shop, The Knitting Hook, in 1964 in a converted double garage. And as business grew, Evie moved into a storefront in

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Wausau, Wisconsin, where she operated the retail business for 32 years.

In 1991 Evie came up with the idea for WUAI and introduced it to customers in her shop. It became so popular that the Milwaukee Sentinel, the largest paper in the state, wrote about it and then, with Evie's encouragement, other retailers adopted the program which grew into a national program. In 1995 when the program was literally more than she could handle, Evie approached the Craft Yarn Council CYC then incorporated WUAI as a 501(c)(3) charity (Evie continues to serve on the foundation's board).

Evie's influence on the knitting/crochet world goes well beyond WUAI. She was instrumental in developing CYC's Certified Instructors Program in knitting. Her awards, recognitions, and service include...

- The first retailer to receive TNNA's TEN Award, recognizing her work

in raising the level of professionalism among needlework retailers and starting WUAI

- Recognized by the Craft and Hobby Association for her charitable contributions and for her work in starting WUAI
 - A Time Magazine "Local Hero"
 - A New Choices Magazine "Choice Champion"
 - Author of more than 25 books and leaflets for Leisure Arts, including *The All New Teach Yourself to Knit*, a perennial best-seller
 - Throughout her career Evie has been active in a variety of community organizations. Including local business groups, the local hospital where she served on the ethics panel, and the synagogue of which she is a member.
- Jan Kahn, Caron International's VP of Sales and Marketing and current president of CYC, shared numbers with us. "Since 1991 when Evie founded WUAI,

the foundation has contributed over 300,000 finished afghans representing nearly 15 million blocks made by knitters and crocheters across our country."

Evie's Impact is not just about afghan squares. "This award is long past due," said Benjamin Lewis. "This is not only about service, it's about history. Evie has touched so many lives. I remember when she used to teach for STITCHES; she helped create a whole new generation of compassionate knitters and crocheters."

Author Debbie Macomber (also a board member of WUAI) agrees. "Evie is a woman with a heart for others, who uses her talents to reach out and touch other lives by simply doing what she enjoys—knitting. She has shared her vision and her passion with others and the rest, they say, is history."

"Evie is an icon," said David Blumenthal, president of Lion Brand Yarns and past president of WUAI &



CYC. "She represents the kind of people we all want to be. She saw a need, she cared, and she did something about it."

Evie Rosen was also active in a regional retailer association (American Professional Needlework Retailers) and served as its president. And she has taught extensively for TNNA, CYC, TNKA, and, of course, STITCHES Knitting Expo. Evie still lives in Wausau. And yes, she still knits.

To find out more or to get involved with Warm Up America! please visit WUAI online at WarmUpAmerica.org

AN AFGHAN FOR ANYONE!

Bole, a 95% wool, 5% silk yarn from Plymouth, is great for afghans and garments. Knit this striking 5-color 1-eg Cabin throw, designed by Jo Anne Turville for your favorite person. Using garter stitch, you will start with one square and then pick-up and cast-on for additional squares and rectangles as you go, making the main body all one piece, changing colors for each block. The 7-row border is added on at the end. The body is knit on size 8 needles, the border on size 6. This yarn washes nicely with Eucalan—why not add a bottle of this no-rinse soap for \$4.25? Colors used in this throw are #s 2, 3, 8, 9, and 12. Want to choose your own colors? Just let us know. 35" x 42" yarn pack & Pattern kit: KK-A-B-1285 \$47.50 plus \$10.00 shipping. Request YARN BARN's free knitting Catalog.



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The Knitting Universe

Alexis Xenakis

3
friends,
1 pizza,
9 little
words:



*How hard can it be?
Let's publish a magazine!*



"We have knitters in mind," writes Editor Elaine Rowley—the 'R' in XRX—in the Premier Issue of *Knitter's Magazine*. "Knitters who love to knit; who've discovered a satisfying and challenging craft that they can grow with; who realize that knitting is much more than the means to a beautiful sweater."

"Polishing skills; discovering a rich heritage; exploring knitting around the world; learning about wonderful shops, designers, books, guilds, and other knitters. *Knitter's*. Designed for you."

Over a quarter-century later, Elaine's words still hold true. But just about everything else has changed. As I sit at my desk—dual-processor Mac, sleek Apple



PHOTOS BY ALEXIS XENAKIS





keyboard, three large computer displays—I remember Elaine's setup when she was writing her Letter from the Editor for the Premier Issue: a Compugraphic console with a tiny screen, two filmstrips with eight fonts, and an endless roll of narrow, photographic, paper. This would have to be run through hot wax before it could be keylined (adhered to a layout page with wax and the firm encouragement of a rubber roller).

Type alignment was by eye with the aid of the skyline apparatus, a drafting table with a movable plastic ruler attached to pulleys by steel wire.

Headlines were another matter: imagine disappearing to a darkroom and fusing with exposures and chemicals every time you needed one.

Text changes were slow and perilous: corrections were output on the typesetter, and keylined in place with a layout artist's right hand—a very sharp, X-Acto knife.

Photos? These were indicated on the page by a tinted octophone called amberfilm, which also had to be keylined. Look at all the diverse elements that make up these pages, think of them all secured with wax, and it's easy to imagine that when the magazine blueprint arrived just before printing, our proofreaders had to have eagle eyes to make sure that a correction here, or part of a headline there, hadn't fallen off the page on its way to the printer.

While all this excitement was going on in the basement of a store-front on Phillips Avenue in downtown Sioux Falls, South Dakota, upstairs a full-fledged yarn shop, The Golden Fleece, was open for business.

The Golden Fleece? In the middle of the Prairie? I remember my disbelief when I first saw the sign. I was a young 2nd Lieutenant then, just out of the university and posted at the Big Red

(Clockwise, from below: K2-K5); the Premier Issue; Elaine, David, and Alexis at the Golden Fleece in Sioux Falls; former Contributing Editor and "Other Places, Other Times" columnist Lizbeth Uplid; professional photographer and mentor Alvin Uplid; Benjamin beginning his career in the Knitting Universe as his father's weaving apprentice; Benjamin and JUV in Florence.



1 in Fort Riley, Kansas. Home for the weekend, I accompanied David Xenakis—the other “X” in XXX—to a yarn shop in Sioux City, Iowa.

It's a bitter cold, below-zero, winter day, and as we approach the store to return a dozen of yarn, David slips on the ice. As if in slow motion, the plastic bag with the 4-ounce skein of Beretta 4 flies from his hand into the air, ascribes a graceful arc, touches, ever-so-gently, the store's large, plate-glass, display window—and it comes crashing down.

We're speechless. But the same can't be said of the shopkeeper who runs outside screaming. Clearly, David is in need of a new yarn shop. He mentions hearing about one in Beresford, South Dakota, and we head north on I-29.

The Golden Fleece is all lit up, and it takes me back to the Greece of the late 1950s when I was growing up on a mountainside village in the Peloponnese. You'd think my mother has just dyed and hung her bright, colorful hanks for all to see. These aren't rough Italian wool, but silky Paternayan needlepoint yarns. And this isn't my mom's narrow, two-heddle loom, but a four-harness Countryside. And the warp? Not linen, but wool, and the pattern isn't plain weave, but overshot.

And all these knitted sweaters in rich, textured, yarns? Last time I saw anyone holding knitting needles was my sister Anna, who made my first sweater from yarn she spun from our sheep's wool. Then at night, after a day herding the sheep, Anna would pick up the shuttle and begin weaving where my mother left off. The gentle, rhythmic sound of reed beating against cloth lulled me to sleep many a night.

Did I dream of Jason and the Argonauts, and their heroic quest for the Golden Fleece? I'm not sure, but as I look at this Golden Fleece I think I surely must be dreaming now.



The Golden Fleece Yarn Shop in Beresford, SD.

Here is my childhood world, reconstructed in a converted brick firehouse. Yarn is everywhere, just as it was in our home in Greece. A young woman with short, dark hair is helping an older gentleman-farmer with his latch-hook project, but soon she approaches with a smile: “Hi, I’m Elaine; may I help you?”

I want to tell her how thrilled I am to be here, about my mother's and sister's spinning, weaving, and knitting, but words like “reed,” “dyes,” “skein”—or “knitting,” for that matter—are not in my vocabulary.

But what did it matter? As I talk, feverishly pointing here and there, telling Elaine about growing up with yarn, she fills in the blanks. And when our visit is over, it isn't just David who's going home with a project: mine is a Lopi sweater I fell in love with. In dark Icelandic wool, with two lighter colors for the yoke, and a simple color-pattern just above the ribbing, I had never knitted before, and Elaine offers to get me started.

First, there's a quick knit and purl lesson on straight needles. Then the swatch, another new word for me. When, by changing needle sizes I count the requisite 3.5 stitches to the inch, I am ready to cast onto circular needles.

A few inches of knit 2, purl 2 ribbing, a few more rows of plain knitting, and I am ready for the simple 3-stitch, 3-row, leaf pattern. Throwing the right-hand pattern yarn, I knit 3 with the background yarn, then k3 by picking the background color. “Be careful with your carries,” Elaine cautions. “You don't want your knitting to pucker.”

After the long weekend, I'm up to the yoke. I place stitches on a thread at the underarms for the sleeves as instructed, and by Monday morning my sweater is finished.

But I swim in it, and we rush back to The Golden Fleece to find out what went wrong. “Your yoke carries are too loose,” Elaine says, “so your sweater grew a few sizes.”

A few sizes? My masterpiece? First you'd have to pry it from my cold, dead, fingers.

“No problem,” says Elaine, “all we need to do is rip down to the underarms and knit the yoke again.” Rip? My masterpiece? First you'd have to pry it from my cold, dead, fingers.

Back at Fort Riley, I mull my options. There isn't much for a young lieutenant to do on long, winter nights on an army base just outside dry Junction City, so, looking for a misadventure, I pore over a knitting book. When I read about slashing a sweater and tan slinging it into a cardigan, I know I've found the answer.

But I don't just sew and slash, but I remove all those extra inches from the center front. Picking up stitches along the sewn edges I knit 2/2 ribbing, casting off for buttonholes in the



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middle of the band. I really come into my own as I improvise a shawl collar: I increase needle size every few short-rows, and the resulting shawl collar drapes beautifully.

But why, when I put on my new cardigan are my hands forced towards each other as if joined by a bungee cord? Why can't I easily move my arms backward? You probably have guessed that removing all that extra fabric at the front made my sweater the right circumference, but it also moved the armholes forward so much that it was unwearable.

I smile thinking about it now, especially modeling for Elaine, her mom and dad and Grandma Belle at the Rowley farm, where David and I are invited for Thanksgiving.

But knitting has me hooked, and Beresford is on the itinerary whenever I come home for a visit. There are other, more successful projects, and upon leaving the army, knitting and weaving, it seems, are as much part of my life as they had been in the village.

After my stint working for Uncle Sam, the choice was to return to Greece or stay in my adopted country. I choose to stay and enter the Knitting Universe by joining Elaine and David in moving The Golden Fleece to the big city.

David, a classical pianist who left his position at the university radio station, creates a studio and begins weaving and writing. When one of his articles is accepted—but not published as promised—and the piece he has sent along to be photographed cannot be located, I blurt out, "How hard can it be? Let's publish our own magazine."

I still don't know where that came from. My love of books? My English/Classical Humanities major? My youthful exuberance? All of the above?

Thus, over Cokes and a pizza I was transformed into a publisher, and the lower level of The Golden Fleece morphed from a roomy weaving/knitting

classroom to a crowded editing and graphic beehive.

Good friend and Golden Fleece manager, Carla Rauske, kept the doors open while the rest of us embarked on a new adventure. A trip to New York followed, to spread the news of a new knitting magazine from the heartland. The warm reception of advertisers and designers who believed in *Knitter's* touched my heart.

Soon, our pages featured great designs by gifted designers and our staff column, wonderful contributors and contributing editors. One of these extraordinary people, Libeth Uptis, the author of *London Fitmens*, didn't just bring her design and knitting talent to the table, but also her eloquence.

"Where did it all begin—this simple interlooping which intrigues us so? With a Guemsey, there is no tedious sewing after the joy of knitting is complete," she writes in "Guemseys," her first Other Places, Other Times column on page 48 of *Knitter's* Premier Issue.

And so the Premier Issue of *Knitter's* made its way from the basement of The Golden Fleece into the world, to almost unanimous acclaim. Especially heartening was the response of Eleanor Benat who called *Knitter's*, "Exciting and satisfying."



In "Stocking Banker," (K2, page 64) Libeth Uptis didn't just contribute great lace and her colorful London folk costume collection, but also her feet.

No wonder *Knitter's* Premier Issue sold out right away. "There's nothing comforting I can say," I wrote in K2, "to all of you who have called and written about getting a copy. Perhaps your yarn shop might agree to relinquish their last *Knitter's*? If, that is, they haven't got it chained to the counter like the Woolgatherer in Washington, D.C."





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Magazine orders pour in from shops, and subscribers and letters from knitters, who made the magazine their own. The mixture of knitting history, the advice, the designer's tips, and emphasis on personal creativity and experimentation fill a gap," wrote Mary B. Adams, Benlyville, VA.

"I sat down and didn't move until I'd read it from cover to cover..." wrote Diane Gil, Pleasanton, CA.

Then there was this touching note from knitting royalty: "Congratulations on a fine piece of work. *Knitter's* should exert a timeless appeal. Future issues surely will be stored up by your subscribers in never-to-be-thrown away collections." It was signed, Barbara Walker, Mount Kemble Lake, NJ.

One of the letters touched this English Major's heart: "It is so refreshing and interesting to actually read about knitting," wrote Pamela Kohan, Simsbury, CT, "instead of flipping through pictures and patterns."

The person most responsible for this was Editor Elaine Rowley. "Lace—the amazing needle or bobbin-made creations, central to the European economic, political, and social life of the 17th and 18th centuries—has been loved by many, but enjoyed by few," she writes in K2, page 20. "Knitted lace is far removed in appearance, technique, and application from such extravagant significance—even stockings as ornate as this were knit by humble hands to serve pedestrian needs..."

And who would have expected this paean to Woolly Boards, from a self-described "corn-fed" farm girl? "Even a gentle bath—that relaxing ritual enjoyed by knitter and knitter alike—can leave woolies in a vulnerable state," Elaine writes in K3, page 16. "The shape of a damp sweater



Barbara Walker, a name enshrined in our knitting pantheon, was the subject of my first *Knitting Universe* interview.

is subject to change and must be disciplined, usually placed flat on towels and arranged to proper sweater shape before drying. But consider the stately alternative of boarding your damp sweater. When boarded, it is kept under light tension throughout the drying time. Alas, we know of no woolly board source. With this page in hand, consult a woodworker."

Inspired, I take the prose plunge myself in "A Conversation with Barbara Walker," K3, page 12, and my goal was to take you along on my journey through The Knitting Universe: "Barbara prepares ulami sandwiches, and we have lunch in the dining room, at a table covered with one of her exquisite lace tablecloths. I finish my milk, and she suggests that we continue our conversation in her study. We walk through the living room, past her elegant knitted lamp shades, mosaic afghans, and her oil painting of a medieval castle.

"Outside the rain continues to fall, and I can just make out the outline of the lake. I very much wanted to find a compendium of knitting patterns that I could refer to," Barbara says, "and at the time there wasn't anything published in the United States.

"I had to find all the pattern stitches I could. I collected magazines and books and all kinds of new pattern materials. I went to the Library of Congress and went through their entire collection of knitting pamphlets, knitting magazines—all the way back to 1835.

"One day, I just looked, and there were all these pages. It was a manuscript about that thick, and it looked like book size. I thought it would make a nice book, and so did Scribner's, when I showed it to them.

"I received my copy of *A Treasury of Knitting Patterns* in the mail. I thought it was very nice. Now lots of people could have a lot of knitting patterns. It would have suited me if I could have had such a book. So I was pleased to see it available."

As she drops me off at the bus station, Barbara says, "I would say to anybody, not just in knitting but in any field of arts and crafts, don't be passive. Do your own thing. Do what you find interesting and what you are curious about, and don't ever be afraid to experiment and change what is presented to you





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as the way to do something. Do it a different way. Why not? Where is it written that you have to follow exactly what somebody else tells you?"

As I look at the 99 issues neatly arranged in magazine holders on my desk, I realize that we all took Barbara's words to heart. But it's one thing to follow your heart, another to have knitters respond to your vision. So *Knitter's* also featured our first-ever survey. No self-respecting English major would fail to include an essay question, and, just to be safe, there were two: "What do you like most about *Knitter's*?" And more importantly, "What do you like least?"

The likes, dislikes, suggestions, responses to *Knitter's*'s thematic approach, and questions kept coming in for quite some time. Love it or hate it, one thing was for sure: knitters felt strongly about *Knitter's*:

"I like the authority of your experts."

"Variety of skill levels."

"It's a magazine I actually read."

"The idea of a theme, I don't care for knit lace; but learned—and ended up knitting a lace summer sweater."

"That you cherish knitters and knitting."

"I'm learning that there's more to the game than blindly following a pattern with some pretty yarn."

"The encouragement to understand, not just follow directions."

"Willingness to share, helpfulness, and above all, warmth."

But lest my publishing heart get all aglow, there were these "What do you like least" observations:

"Surveys like this one!"

"My interest in circular needles is nil."

"I would prefer more variety (a non-thematic approach)."

"Fewer charts. I'm left handed, and the charts are a headache."

"Tighter editing is needed; commas where they don't belong."

"You make me realize how little I know!"

Elaine picked up her pen to thank our survey takers: "We love applause and appreciate your generous praise. But we also listen to your complaints. Some we share and are solving; some are of things we hadn't considered and will now, a few are of things we cannot change or do not agree with you about."

The great thing about a magazine is that it is periodic. There's always another issue. A magazine is like your favorite basic sweater. The same, but not the same. Varied each time you knit it.



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"A magazine also has a continuing identity. (There is the security of that basic sweater design) And our identity includes a few things that we won't eliminate. Knitters should have the chance to choose their favorite methods and tools as freely as they choose yarn, color or stitch, and shape. We will continue to include drcular knitting and charred patterns as alternatives. And sorry but once in a while we gotta be cute.

"We know you listen, too. And read. And knit. It's our goal to make your time with us fun and worthwhile. Thanks for this opportunity"

Requests for a copy of Knitter's Premier issue—that even the Village Voice called, "Stylish... inviting.... You'll adore this magazine...."—kept coming in, and when we received a letter from Mary Jo Forbus, Arlington, WA, we knew we had to do something about it. "I will have to turn all my energy to finding someone I can 'homewoggel' out of their Premier issue," she wrote.

Had a knitting magazine ever been reprinted before? Knitter's Premier issue was. There, on page 49 of K4, surrounded by a golden sunburst are the words, "Collector's Item! At last, the Premiere issue of Knitter's Magazine can be yours."

But reprinting the Premier issue wasn't the only excitement. With K5, I added "Photographer" to my "Publisher/Advertising Director" titles. I have always loved photography. I bought my first plastic camera while still a boy, and shot Greek Classics illustrated so artfully arranged in laurel bushes. But never did I think of shooting Knitter's. Then after a Twin Cities photo shoot turned into a nine-day marathon, I knew something had to be done.

"You can do it," says Alvis Uptis over spaghetti at his Minneapolis home. "All you need is a good camera." A professional photographer who travels the world for his corporate clients, Alvis



300 issues, 101 covers—K5B was also issued with a commemorative cover in homage to Elizabeth Zimmermann, 1910-1999.

has an artistic eye and unparalleled understanding of photography. Without him I would not have had the confidence or technical skills to embark on my photographic journey.

After dinner Elaine and I accompany Alvis to his favorite pro shop, West Photo. And, no, not any 35-millimeter, single-lens reflex would do. "You're only as good as your equipment," Alvis says, and about thirty thousand dollars later—a princely sum for our fledgling publishing venture—I am the proud owner of a medium-format, autorewind, Hasselblad that enables me to, as I am fond of saying, "show you every stitch."

My first Minneapolis Knitter's shoot followed. I was shooting film, and every evening I would drop off about 60 rolls at the downtown Pro Color lab. As the film was being processed, we went off to Emily's Lebanese Deli, or it's Greek To Me on Lake Street, for a delicious supper. Then it was back to Pro Color at midnight, looking at filmstrips through a magnifying loupe on a light table to make sure we had the shots.

With the shoot over, Alvis and I look at all the shots on his light table. "Nice!" he'd say, and I'd wonder if we were looking at the same photo. Of course we were, and what did it matter if it was often a tad underexposed, or worse, overexposed? If strong, high-noon, shadows buried the eyes? If model placement was not optimum?

Alvis, who also taught photography, was always full of encouraging remarks: "Oh, I see what you were trying to do here," he'd say. "Did you think of..." In the gentle way of a great teacher offering constructive criticism. Take my word for it, the man is a saint. To this day, I think of Alvis—and Lizbeth—as favorite natives, with affection and fond memories of good times around the dinner table and animated talks into the night.





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Reynolds' Volume 67—my first Lopi sweater—from "An Icelandic Saga: 100 years of Lopi." Knitter's Issue 45.

I remember the 14,000 slides Alvis brought back from a shoot, and his words, "All I want to do is get up early, grab something, go all day and not eat until after sunset. Not go to the museum, because you can go to the museum anywhere: but go to the top of that mountain to get a good skyline of Sydney."

How could I ever imagine that, one day, I'd stand on that exact spot, shooting the panorama that is Sydney Harbour for Jane Sillar-Smith's book *Swing, Swagger, Drape!* Or that, with Alvis' vote of confidence, I would embark on a photo career that would take me from Down Under to Iceland?





When that Lopi sweater caught my fancy—"Thingvick" with mostly plain body and sleeves, but adorned by a medallion of concentric patterns that cascaded down the shoulders in a flame-like, undulating play of light against dark—Reynolds' Volume 67 became my window into Iceland. But that far-off land that provided a background for all those beautiful sweaters seemed—at my Bachelor Officer Quarters in Fort Riley—as much out of reach as out of focus.

I had the pattern booklet open to "Thingvick" on page eight (see photo, opposite page), and on page nine, a young blonde girl was wearing "Dettikloss"—and a smile. "That was me!" Says Beth Reynolds from her home outside Philadelphia. "I was fourteen years old when I modeled for my father's first Reynolds Lopi pattern book! Dad had brought a whole crew with him to Iceland from New York: a photographer, his assistant, press people, models."

It is a scene we would repeat as our team arrives in Reykjavik at the invitation of JCA/Reynolds USA president Alan Getz on the occasion of the centenary of Lopi's manufacture, Istex. Our magical trip to Iceland is the subject of, "100 years of Lopi..." A special supplement: "Our Icelandic Saga is a story of a handful of people, descendants of the fabled Vikings, who also fought against the odds to fulfill their dream—to continue a Lopi tradition rooted in Iceland's past," I write in K65.

I have never seen so many beautiful sweaters, over 377 entries in the latest Lopi Competition. Prompted by a rich folk tradition, and tempted by Istex's generous prizes, knitters all over Iceland pick up their needles.

Our memorable trip includes a glider tour: pristine snow blends into white horizon, resembling the seamless background of a photographer's studio lit by the softest, diffused, light.

Alvis says there's no substitute for natural light, so there's no indoor studio for me, but Pennsylvania's Longwood Gardens, Louisiana's Oak Alley Plantation, the shores of Chicago's Lake Michigan, and Duluth's Lake Superior; sunlit Greece; the lush landscapes of English stately homes; Cambridge and the meandering River Cam; Devonish Island; New York's Central Park; wisteria-draped Memphis; The Poconos; Hawaii; the Virgin Islands; Australia; and the photographer's paradise that is South Beach became my studio.

Did Knitter's have an unlimited photo budget? Not at all. In the beginning, our photoshoot "boondoggles," (as Nancy Thomas' husband Phil teasingly labeled them) were at the invitation of friends like Nicky Epstein (The Poconos), Jill Coryell (Hawaii), Roanne Astel (Duluth), Betty Beretta (Virgin Islands), Jean Frost (San Diego), Denise Spectator (Los Angeles), Lily Chin and Cliff Pearson (New York City), and my sister Anna Dianos (Australia).



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Having Alvis join our team as my assistant during a photo shoot in England was the icing on the cake. Thank goodness he was there to take the wheel of our 11-passenger bus: driving, jet-lagged, on the wrong side of narrow country lanes would surely have spelled the end of my career.

And where would I, or my Hasselblad, have been without the talented designers whose beautiful sweaters I shot in those exotic locales? And how delightful it was to bring them all—and you!—together in our very first STITCHES.

STITCHES Fair & Consumer Market debuted on October 18, 1991.

"Everyone is welcome at Stitches," announces the insert in K23, "especially knitters! At STITCHES you can touch, try, even try on. The festive, hands-on excitement created by colorful exhibits and live demonstrations encourages you to go from thinking, to trying, to buying, to doing. Someday becomes today—at STITCHES."

The idea was a gathering of knitters, to promote knitting and yarn—the process and the project—by showing, sharing, and teaching. STITCHES would be, "a place for fun and discovery, as well as intensity and concentration; learn more about your favorite technique, try something new."

The site of all this excitement, and home for our first STITCHES Market, was Garden State Park, Cherry Hill, New Jersey—a glass-and-brass thoroughbred racing grandstand—we billed as "a one-of-a-kind facility," editing out the part about the horses.

And down the street, beginning October 17th, the Hyatt was the setting for Knitter's Fair, "Where Knitter's Magazine comes to life! A wide range of half-day and all-day classes are planned for all interests and levels of skill, with individual needs in mind!"

Response to STITCHES was overwhelming, and to accommodate the Student Banquet, the hotel set up a tent on the lawn. Even now, first-STITCHES attendees shiver thinking of the gale-force winds that almost brought our big top down that Saturday night.

In search of a new venue, we crossed the Delaware, landing just across from Valley Forge at the King of Prussia Convention Center. Who can forget the labyrinthine walk from the hotel to the Marlin? The day the hotel's computers issued keys to already occupied rooms? Or the windowless Fantasy suites? The long lines of vendor cars, trucks, and vans filing past the loading dock as David and Benjamin, walkie-talkies in hand, valiantly tried to keep things moving?

STITCHES was mostly a family affair then, with Elaine, David, Benjamin, myself, and a few volunteers. When Nancy Thomas became Knitter's new Editor she began running the STITCHES Fashion Show.





Nancy was a frequent visitor to *Knitter's*. "Many people think Sioux Falls, South Dakota, is on the fringe of our Knitting Universe," I write in K39, "but look at the paths of some of the brightest stars that have crossed our outer orbit: Elizabeth Zimmermann, Lizbeth Uplifts, Kristen Nidholas, Lily Chin... Once, even a comet from the far way regions of Down Under came into view, Aussie designer Sue Flynn."

"And now, a luminary of the first order who has shone in one of our universe's most visible constellations—the Big Apple Nebula—has entered our sphere, *Knitter's* Editor Nancy Thomas."

By then we were all traveling on the electronic superhighway, and Nancy felt that, "I have the best of all worlds: to see lots of fashion trends and be up on the latest things by being in the New York area and being connected with South Dakota and everyone around the world."

"I'm very excited to be working with a magazine that gives the unbeatable combination of beautiful links, along with each designer's approach, plus insightful techniques. That is a sensational format for knitting—to keep learning new things—always expanding and going beyond."

Like Alvis Uplifts before her, Nancy Thomas not only encouraged me as a shutterbug, she suggested beautiful locations: like Sandy Hook, where we just about froze shooting K39; and Liberty State Park, near her home, where she got me arrested, right under the shadow of the Statue of Liberty. (See K39, page 33)



With Elaine Rowley and former Editor Nancy Thomas in Jersey City.



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One of my favorite images photographed in one of my favorite locations, Chicago—a fish-eye view of Jean Frost's "Snow White" dress.

This seemingly inauspicious start to Nancy's five-year tenure as Editor of *Knitter's Magazine* turned into a great journey—and great issues. All along the way, Nancy's experience, critical eye, and tireless hands were invaluable—and in evidence in issue after sold-out issue.

But all the travel and time away from home took a toll, and now Nancy had another reason to stay closer to Jersey City: grandson Caprice, who made his modeling debut in *K39*, page 48.

Nancy and we agreed that the best person for the editor's job had been standing by her side: *Knitter's* Stylist, New Mexico designer Rick Mondragon. But Nancy and we also knew that our next Editor would have to work at *Knitter's*: there's only so much you can do with faxes, email, and next-day air. Would Rick exchange the balmy Southwest with the often-below-zero Great Plains?

"Never in my wildest dreams would I have thought that I would become the editor of *Knitter's*, much less pick up and move so far away from home," says Rick. "But I had no trouble saying, 'Yes,' because I'll be able to work with two things I absolutely adore: knitting and fashion. Leaving home was hard, but I'm thrilled and am very much looking forward to continue the course Nancy has so ably set."

Was it really 39 issues ago that Rick Mondragon traded Albuquerque for the Snow Belt? Since then, *Knitter's* has been enriched by his knitting and





editorial skills and gift for great design. Rick is also a great teacher, occasionally taking rare teaching gigs. STITCHES has showcased his other formidable talents: as stylist of the always sold-out STITCHES Fashion Show, and stage star, bringing down the house with his inimitable one-liners.

For many years, I have had the pleasure of introducing Rick at STITCHES, but recently I realized it was time to take a final bow. "Benjamin preps me before a show," I said at STITCHES West, "But don't you think he should tell you what he wants me to say first-hand? Benjamin, come on down!"

To wild applause, a very surprised Benjamin makes his way onto the stage where I give him a hug—and the microphone. The CEO of XXX takes command of the stage as beautifully as he took over the company five years before. The bright lights were trained on a tall man with a deep voice, but all I could see was the blond kid who used to weave on his right-heddle loom.

Downstairs at The Golden Fleece we were embarking on a new adventure that brings us to K100. "We were extraordinarily fortunate," David says, "to have the required skills; we needed an editor? We had Elaine. We needed a photographer? Alexis picked up a camera. We needed someone with desktop skills to put ink on paper? With my interest in computers, I was well suited to that task."

David's computer experience included conjugating Latin verbs on an IBM mainframe computer for our 7:00 a.m. college class and writing the book *In Depth Photoshop* with Benjamin. Elaine's editing skills were focused on the newsletter of her yarn shop, a splash of color in the muted gray that was the ill-fated Phillips Avenue pedestrian mall. And my photographic skills? They were honed on an inexpensive camera taking Benjamin's graduation photos.

"Benjamin," David says, "has been part of the XXX picture since the beginning, when he was a child." But did anyone think, perhaps even hope, that one day Benjamin would join our adventure?

"Having been a farmer's daughter," Elaine says, "who didn't become a farmer, I'm keenly aware that young people need to be able to find their own direction. I've never indulged in thinking about Benjamin and XXX, because my tendency would be to think, 'Of course he'll want to carry on, work harder, make it better.' But it's so wonderful that he did. Benjamin went out into the world, found good and bad, and chose to come back. And that's the way you'd want it to be."

"It was right before a trip to Italy, and you were all getting on the same plane," Benjamin says. "I thought, what if something happened, and XXX had to be sold? For days, I couldn't shake this strong emotional reaction. It turned my, and my family's, plans upside down."



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And so Benjamin left work in the Silicon Valley for the place where once he used to clean the waxes, help ship magazines, and weave.

"What's made this transition so easy?" Elaine says. "Is that Benjamin has always 'gotten' each of us. That's probably the key. In the beginning of XIX, there were three individuals who shared responsibilities in a very loose and evolving way. Perhaps not the most efficient or effective approach, but one that allowed us each, almost thirty years later, to still find satisfaction and challenge in our work."

"Benjamin is the perfect person to take over management of a company," David says. "dedicated to providing its customers with something useful and beautiful. Benjamin brings business acumen to XIX, while preserving the spirit that has meant so much to its founders."

Was it easy letting go?

"Who's let go?" asks Elaine, laughing.

"It has been a joy watching Benjamin grow up," David says, "seeing the way he thinks, realizing that I don't have to be his dad anymore. He's confident, intelligent, better at handling some things than I ever was. So it's not at all hard to let go."

"I'm riding the wave, coasting really," Benjamin teases. "I hope you three don't stop working too soon! Really, I have had the good fortune to work with a number of great companies, but, when you're in business, there's always that bottom line.

What I love about XIX is that everything doesn't come down to just dollars and cents."

We'll said. How many companies could justly sending their English-major-turned-photographer and his team galloping through the English countryside in search of the perfect locations for a book?

"When I first saw Victorian Lace TODAY" Benjamin says, "I was so proud, couldn't think of anything else the rest of the day. I was fascinated. That's when you realize what it is that XIX is all about: so much talent, so many wonderful people; a product that customers care about and are inspired by. Those moments I am truly inspired, energized, and I want to do my best."

"Benjamin," Elaine says, "gave our company a future. The bad news is Benjamin also gave me ten more years of productive life!"

"I love being back," Benjamin says, "love the high technology and sophisticated aesthetic found right here, in Sioux Falls. I'm excited about the future. Everything is changing: our market; the way people deal with media; the way people interact with knitting content. We're gearing up to be ready to meet those challenges. At the same time, we need to make sure that our traditional products keep pace, continue to be beautiful. For that, we need to give them the necessary attention and resources—there's no auto pilot."

"I now have three children of my own, and sometimes I wonder, will there be another generation at XIX? Like Elaine, I don't think I'm entitled to that, but the potential is so exciting."

Ninety-nine issues ago, at The Golden Fleece in Breesford, South Dakota, I entered a world I thought I had left behind forever—a world of yarn, the world of the Knitting Universe. It is to you that I owe this wonderful journey, and to the two caring teachers who taught me my first English words: Ms. Chesebro and Mrs. Grindberg.

During a nostalgic trip back to my hometown for my 30th high school reunion, I called Mrs. Grindberg. Her voice sounded as joyful as I remembered it in 8th Grade: "Didn't we have fun learning together so long ago?" she asked.

It's a question I would like to ask of you. Haven't we had fun learning together—through 99 issues of *Knitter's Magazine*?



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Of time and the knitter

Perri Klass

I was attending a conference a couple of months ago, sitting in a huge lecture hall—it felt more like a sports arena—with thousands of other attendees. Way down below us on the stage, a keynote speaker stood at a podium, two enormous screens, one on either side of the stage, broadcast her image to us, and her amplified words reverberated off the rows and rows of seats. I was clinging to my cardboard cup of hot tea, which I had purchased at an overpriced but highly socially conscious kiosk (fair trade coffee, recycled napkins, hopping hot liquid and caffeine would dispel my early-morning-in-the-wrong-time-zone sense of disorientation). The speaker was talking about subjects which matter to me, and I had flown a long way to be there, and yet I somehow felt disconnected, a jet-legged combination of where-am-I and why-am-I-here.

So I balanced my tea on the floor in front of my feet, and I took out my knitting. I planted my elbows carefully in my own seat zone, so as not to nudge my neighbor. Went to work on the endless kimono—a set of rectangles knitted side to side in garter stitch in a fascinating variegated blue and purple and green and gold bouclé wool (Cherry Tree Hill Oceanai)—rectangles which will someday join to make a loose little jacket. The yarn is really the story here; the design is a big back rectangle and then two smaller front rectangles, and then two smaller rectangles that fold into sleeves. It's been a travel project for longer than I care to remember, because it grows slowly, but I'm always happy to see that yarn running over my finger. I keep it on big blue plastic needles, on which this particular yarn slides very smoothly and happily.

Once I had the needles in my hands and the knitting motion began, I relaxed, of course. Yes, I was really there, and I was there to knit and listen to a speaker. I looked up at the left-



*can dilute myself all too quickly
down to what I can only call
the homeopathic dose...*

hand screen and made eye contact with the huge image of the woman who was talking—or at least, I felt it was eye contact. Her words began to make sense to me, as the next row of knit stitches sorted out my neural pathways. She was talking about reading, remembering the joy of teaching one very particular child to read and changing his life, and there was a real catch in her voice, and the beginnings of a real tear in my eye.

Knitting has been bound up in my mind with listening to speakers and teachers for decades now. The first time I ever wrote about knitting and knitters, I wrote about the hot issue of knitting during lectures and conferences as a medical student and as a resident—I complained that senior doctors were often hostile, often unwilling to believe that an intern in scrubs, knitting desperately to keep herself awake, was really paying attention. And knitting in a meeting, or a conference, or a lecture, or an all-day Continuing Medical Education course still makes all the difference for me between a sense of feeling happy

and productively engaged, and an unworthy urge to fidget, physically and mentally.

Clearly, I was imprinted young. I got into the habit of knitting while my father read aloud, and it kept me calm and attentive and helped me focus my mind on the story—otherwise I would look over his shoulder and read ahead, or start to think about something that had happened that day in school, or a homework assignment that was hanging over me, or else I would begin to find my sitting position a little uncomfortable, and shift around until I took up more than my share of the couch. That was back in the electronically primitive era of the late 1960s (one black and white TV in the house, a dial telephone attached to the wall, the big video screen or the tiny portable communicator something you might have seen on "Star Trek"), but even then, the feeling of yarn in my hands and the rhythm of the knitting needles pulling back and forth and over and in helped me remember where I was and what I was doing and what was real.

But times have changed. As I was sitting in my conference, working on my endless kimono, I noticed my neighbor to my left, a pleasant-looking woman around my age, comfortably dressed, with a rather beautiful silk scarf. She was checking her cell phone for messages—no, now she was texting. She wasn't bothering to look up at the video screen at all, and I allowed myself a slightly self-congratulatory nod: how much better to be knitting! How much more courteous, how much more engaged, how much more mentally in contact with my surroundings, was I right next to me was someone who had come all this way, dragged herself out of bed this morning, trekked to the convention center, and instead of listening, she had removed herself, I thought, into a little electronic world that she could have carried with her anywhere. I finished my row and started the next with a smug sense of accomplishment.

It occurred to me, however, that my sense of virtual eye contact with an enlarged image on a video screen did not actually represent real human contact either. And I'm not sure why it seemed to me that I was being particularly polite: the speaker, miles away at the podium, was not aware of my attention in the least. As far as she was concerned, I could have had earbuds in my ear and been listening to the swell of a great symphony on an iPod, while I played games of skill on a PSP (I am not actually very familiar with either of those devices, but I checked this out with my technology consultant, that is to say, with my 15-year-old son, and he assures me that these would be activities perfectly compatible with sitting quietly in the back of a large amphitheater. He also says that one could do both those things while watching a sports event or listening to a lecture, which caused me to deliver a somewhat superfluous lecture on paying attention, especially in school).

Actually, there was a woman two rows in front of me who did have earbuds in her ears, and for all I know actually was listening to a great symphony—or maybe to a book-on-tape—or maybe she was just monitoring her children as they got ready for school, back in her hometown.

The technology which connects us—the lecturer broadcast on the giant video screen, the text messages on the tiny screen in your hand, the private voices beamed directly into your ears—also isolates us. Etiquette has changed, at least a little—I still find it rude when people check their blackberries and their smartphones in small meetings and seminars—but pretty much everyone does it. I felt mildly radical twenty-five years ago, arguing that I could knit and listen at the same time, but now the quick glance down at your messages is almost a basic right. I am certainly no expert on technology and its possibilities, but as someone who thinks about children and learning, I do find

myself wondering about technology and attention. And as I read about the concept of “continuous partial attention,” I think about knitting.

Continuous partial attention is a term coined by Linda Stone, a former Apple and Microsoft executive who now writes and speaks on issues related to technology and attention, who writes on her website, “To pay continuous partial attention is to pay partial attention—CONTINUOUSLY. It is motivated by a desire not to miss anything and to be a live node on the network—in touch and seen by others.”

Knitting has been, for decades, the way that I pay attention better. Reading about continuous partial attention, I find myself wondering whether I have not been somehow inclined in that direction for years. Even before technology made it possible for me to receive real messages, to troll the web on your laptop (or your phone) during your classes, to text under the table while at dinner, something in me was all too ready to look for a separate attentional track

whenever I was supposed to be sitting still and listening. Knitting was my way of tying up—or soothing—that restless roaming piece of my mind which couldn’t relax and open up to a story I really wanted to hear, or to information I knew I needed to learn. When the yarn begins to wear its groove into my left index finger (I don’t throw, I pick), my brain settles into some calmer, more receptive groove as well—it was true when I was a child, when I was a medical student, a resident, and it’s true now as well. But instead of feeling like the listener who has to defend herself—the one who might look like her attention is ostentatiously divided—I now find myself looking at my neighbors—or my colleagues, or my students—and wondering the same thing that people used to wonder about me when they saw me knitting: can you really be paying attention?

I thought about this again when I was scheduled to be on a long video-conference call, if that’s the term—that is, I was scheduled to attend a confer-

ence in another city and sophisticated computer technology would mean that I could watch the presentations on my computer screen as they were delivered in the conference room, I could hear my colleagues’ comments, and in fact, during discussion, I could watch the room itself on my computer screen. And that was all very well. My concern was that when I delivered my own comments, I would also be visible, thanks to the magic of my own new webcam. My image would appear on the screen in the conference room, and my voice would be heard.

I tend to be a little bit slow in adapting new technology—not impossibly Luddite, just a little slow, as you can probably tell. So I admit that when the webcam first arrived, I did regard it as a possibly hostile alien. And in fact, my own particular webcam looked a little like an alien, a round head with what looked like a single questioning eye perched at the top of a slender stalk-like body. When I turned it on, (continues on page 40)

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Of time and the knitter Perri Klass

(continued from page 38)

the head swivelled, so the eye could follow me. When I turned it off I was still somewhat paranoid that it was continuing to watch me and record my behavior at my desk, not so much what I was looking at (she's on another knitting website—doesn't she ever do any work?—doesn't she have papers to grade?—doesn't she know she has an article due?). I have that paranoia as well, every now and then, but that's a different one: this was about the computer looking out at me, rather than inward at its own virtual tracks. I thought the webcam was photographing my every yawn, my occasional at-my-desk nap, my less-than-glamorous awakening from same.

I am proud to tell you that I solved this problem in a very practical and low-tech way. I put a small paper bag over the webcam's head. In the same spirit as someone might cover a bridge to convince the bird that night

had come, I then felt much more kindly disposed toward the webcam, sitting there in its little private paper bag of darkness, and I was quite comfortable with the idea that on the day of the actual virtual conference (now there's a high-tech coymoron for you!), I would occasionally pull off the paper bag and let the camera transmit.

And of course, while the camera was covered, as I sat at my desk in perfect electronic privacy, watching the powerpoint slides move noiselessly from one to the next, listening to the discussion taking place in another city, I was knitting. And I was thinking happily what a great way to attend a meeting, especially a meeting at which I wouldn't feel comfortable knitting in person! And only because I was knitting, I was listening. I know this for a fact because once or twice, I admit, I put down my knitting, and since I was sitting

in front of my computer, that led me irresistibly, compulsively, to glance at my email, and once I glanced at my email, I was compelled to read and respond to a few very highly important messages—and by then, my partial attention was too partial to be of any use.

A decade ago—yes, remember Y2K—I wrote an article on knitting in the new millennium. Even then—a decade ago—I was already complaining listlessly about the ways that people demanded knitting be made new over and over—not your grandmother's knitting dice, not your grandmother's knitting pattern, not your grandmother's novelty yarn—whatever that means (we break the rules, whatever the rules are, we use dirty words, we knit sexy garments....).

Now, I have noticed that I tend, as a general rule, to subscribe to the nothing-new-under-the-sun theory

of change. When I read about what it was like to take care of children in other centuries, I tend to look for the echoes—for the lines that could as well have been written yesterday. My field is children, and while I would argue—or agree—that their medical care and their odds of living and growing and being healthy reflects great change and great progress, I would also claim that pregnancy and childbirth and nursing and above all the experience of watching your child grow exposes you to all kinds of profound universal continuities. Yes, this is what your own parent felt, yes, and your grandparent, and the patriarchs and matriarchs in the Old Testament as well—these feelings of love and frustration and pride and anxiety. Nothing new under the sun.

So since I incline philosophically in that direction—eternal verticles, emotional continuities—I don't tend to celebrate the regular reinventions of

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knitting. I treasure the idea of the knitting madonna from the 15th century in her German cathedral; when I pass through an art museum and there's a painting from the 18th or 19th century with a woman knitting, I buy a postcard if I can and add it to my collection. I like Elizabeth Zimmermann's idea of "unventing"—that sense that there are certain technical and aesthetic problems that you solve as you knit, and you know that knitters all over the world—and all over the map of history—have solved them too, sitting in silent communion with needles and yarn or else sitting around the circle together in the rhythmic conversational fellowship of knitting together.

And so, I don't like to acknowledge that technology really changes what is most profoundly true and most profoundly human. Sure, I love being able to check the fiber content of Oceanria yarn by clicking on the web, and I love even more that I can check out different projects made in different colors by different knitters, and scroll through every pattern available—but that's not an essential change. It's just a joyous convenience enhancing what I once would have done in the yarn store. But the truth is that technology changes us in all kinds of ways, and it teaches us a great variety of lessons, including sometimes lessons we don't really want to learn (as do many lecturers, I may add).

We all come to know our own brains and how they work, and my own powers of partial attention are severely limited—I can dilute myself all too quickly down to what I can only call the homeopathic dose, the concentration (in both senses) that is too low-level to be truly detectable. So I, who started out writing about knitting by loudly defending the idea that sometimes adding a second activity makes your focus more true, am now wondering—loudly—about the attentional capacities of others. And I don't really have any right to do that; I reserve the right to judge what's rude and what's polite, but I'm not entitled to make rules for what will work for others in the various electronic cones of silence (or rather, noise and privacy created by the devices which connect us and separate us and help us do our work—and avoid it. But I do believe that it's worth paying careful attention, as we change and adapt and adopt, and as always, what helps me pay careful attention is that feeling of yarn winding around my finger, and the needles moving in my hands. r

Peri is the author of Two Saviors for My Fether (D&S, Inc.). Peri's new book, a novel about parent practices and pediatric practice, The Mercy Rule (Houghton Mifflin), is now available.

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Shades of wool

Laura Bryant

Who hasn't fallen in love with a seductive skein of hand-dyed lace-weight wool? Incredibly soft and lightweight, merino lace wools are one of the ultimate knitting experiences. After you've knit several shawls, how about a quick knitting project that uses lace wool in a new way, taking advantage of luscious colors, incredible lightness, and dreamy softness.

Combining multiple strands of lace-weight wool provides a unique knitting experience. Three strands worked as one offer the same softness while pumping the gauge up to a quick 4½ to 4¾ sts per inch. At this gauge, the fabric is soft and lightweight, airy, yet warm. An entire jacket worked this way might weigh only 12 ounces, and the Checkerboard wraps on page 200 are less than 7 ounces!

While you can easily create your own custom colors by blending 3 solids or multi-colors evenly throughout the entire length of a garment, 3-strand knitting presents the opportunity to make interesting gradations from one colorway to another. The process is simple: Select 2 colors, A and B. Begin with 3 strands of A, work for one-quarter of the desired length, eliminate 1 strand of A and add 1 of B (2 A, 1 B) and work





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to half way. Exchange another B for an A (1 A, 2 B) and work for another quarter, then finish with 3 B. A gentle river of colors flows from one landscape (A) through another (B), with interesting mixtures along the way.

Color choice becomes extremely important when working this way. Striping and pooling often found in hand dyes tend to disappear, as the colors blend in a slightly tweedy effect. However, not all colors will blend well: high contrast in light and dark or in hues can make the fabric read as muddy. Look for skeins with related colors that 'read' on the same level—that is, no single color pops out as much lighter or darker than the others.



Darks and lights don't blend well.

The biggest watch point is to select colors that are relatively close together in lightness or darkness. As you can see above, going from one extreme to another doesn't create gentle gradations; rather, when light and dark strands mix together they create something known in the textile world as 'grinning'—speckles that don't blend well. The most successful combinations use colors with enough hue shifts to read as multiple colors, but not enough light and dark difference to interfere with blending. The photo below shows a range of skeins placed from lightest to darkest. Notice that bright colors fall into place as well. Any 2 from adjacent rows will work together well—that is, you can select A from row 1 and B from row 2, or 2 and 3, or 3 and 4, but jumping from row 1 to row 3 or 4 could be problematic. The photos on the facing page show combinations from adjacent rows. Pick your favorites and enjoy a pleasant knitting journey!



Skeins arranged from lightest (columns on left) to darkest (on right). Blend colors from 1 column or 2 adjacent columns.

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Playful





When doubled, colorful mirrored squares become a sculpture to wear. Try a hat or bag and enjoy the versatility of working with blocks of color.

designed by
Vivian Hoxbro

Zinnia

HAT

Basic Square OVER 23 STITCHES

Row 1 (WS) K22, p1. Row 2 Slip 1 knitwise (S1), k9, SK2P; k9, p1—21 stitches; mark as RS. Row 3 and all WS rows S1 1, knit to last stitch, p1. Row 4 S1 1, k8, SK2P; k8, p1—19 stitches. Row 6 S1 1, k7, SK2P; k7, p1—17 stitches. Continue as established, working 1 fewer stitch before and after SK2P every RS row until 3 stitches remain. Next row SK2P—1 stitch. Fasten-off (see illustration).

TIER 1: DOUBLE SQUARES

B/C Double Squares

MAKE 4

Bottom Square With B, cast on 23. Work Basic Square.

Top Square With RS facing, C, and picking up stitches from a B square; pick and knit (PUK) 1 stitch in first loop, 10 along right edge, 1 in center stitch and tighten tail, 10 along left edge, and 1 in last loop—23 stitches. Work Basic Square; B and C Squares are joined on 2 sides.

A/D Double Squares MAKE 4

Work as for B/C Double Squares using A for first square and D for second square.

TIER 2: SINGLE SQUARES

These MC squares join A/D Double Squares to B/C Double Squares from Tier 1.

MC Square 1

With RS facing and MC, PUK1 in center stitch of a C square and tighten C tail, PUK10 along left edge of C, insert needle through last loop of C square, then through first loop of a D square and k1 (join C and D centers), PUK10 along right edge of D square, PUK1 in center stitch and tighten D tail—23 stitches. Work Basic Square; MC square has joined C and D squares.

MC Square 2, 4, 6

Work as for MC Square 1, EXCEPT pick up from previous D square and join to new C square.

MC Square 3, 5, 7

Work as for MC Square 1, EXCEPT pick up from previous C square and join to new D square.

MC Square 8

Work as for MC Square 2, EXCEPT join to first C square to form a ring.

TIER 3: DOUBLE SQUARES

With RS facing, work in V-spaces between MC squares from Tier 2. Always tighten to B after PUK in center stitch.

B/C (A/D) Double Squares

Bottom Square With B (A) and working in the V-space above an A/D (B/C) Double Square, PUK1 in center stitch of MC square, PUK10 along left edge, PUK1 in center stitch of D (C) square, PUK10 along right edge of next MC square, PUK1 in center stitch—23 stitches. Work Basic Square.

Top Square Work as for Tier 1.

Alternate 4 B/C and 4 A/D Double Squares around.

TIER 4: SINGLE SQUARES

Work in V-spaces between Double Squares from Tier 3.

E Single Squares

With E, PUK 23 stitches. Work Basic Square, EXCEPT do not fasten off last stitch; place on hold.

Work 8 Single Squares. Sew E Squares together to form crown.

I-cord Stem

Put last stitch from each Tier 4 E Square on smaller circular needle. Row 1 K8, do not turn; slide stitches to other end of needle. Repeat Row 1 for desired length. Cut yarn and pull tail through all stitches.

INTERMEDIATE

Hat S (M, L)

Circumference 19 (20, 20 1/2")

Bag One size

Approximately 1" tall x 15" x circumference after fitting

10cm x 6"

40
20

use gauge in stock, using larger needle
Base 23 x 24 MC squares 4.5cm/1 3/8"

1 2 3 4 5 6

Fine weight

Hat

MC 110 yds

A, B, C, E 70 yds each

D 10 yds

Bag

MC 110 yds

A 50 yds

B, C 10 yds each

D, E 70 yds each

10cm x 6"

Hat + 3mm/US2-3

Bag + 3.5mm/US4

10cm x 6"

3.5mm/US4, 40cm/14 1/2" long

10cm x 6"

3.5mm/US4

10cm x 6"

3.5mm/US4

10cm x 6"

3.5mm/US4

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3.5mm/US4

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10cm x 6"

3.5mm/US4

10cm x 6"

3.5mm/US4

HARRISVILLE DESIGNS
New England Shetland
Hat colors: 18 Aubergine
MC, 24 Periwinkle (A),
21 Violet (B), 23 Magenta
(C), 22 Plum (D) and 7
Tundra (E)

OR 36 Garnet (MC), 88
Pink (A), 63 Scarlet (B), 23
Magenta (C), 65 Poppy
(D), and 83 Gress (E)

Bag colors: 69 Cypress
(MC), 12 Seagreen (A), 7
Tundra (B), 84 Lime (C), 83
Gress (D), and 82 Straw (E)
OR 19 Blackberry (MC), 81
Mustard (A), 40 Topaz (B),
65 Poppy (C), 23 Magenta
(D), and 88 Pink (E)

NOTES

See *School*, page 208, for abbreviations and techniques.

Hat and bag are made of mirrored squares, triangles, and 3-dimensional double squares formed by picking up stitches from 2 sides of an existing square.

Use knit cast-on throughout.

Hat Use larger needles for all squares and triangles.

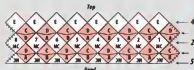


Note: B stitches picked up between corners for bag-end 10 stitches between corners for hat.

TIER 5: TRIANGLES

Turn hat so Tier 1 is facing up, then work in V-spaces between A and B squares from Tier 1.

MC Triangles MAKE B
With RS facing and MC, PUK11 stitches along left edge of a square, 1 in MC center stitch, 11 along right edge of next square—23 stitches. *Row 1* (WS) K22, p1. *Row 2* sl 1, SSK, k2, SK2P, k7, k2tog, p1—19 stitches. *Row 3* and all WS rows sl 1, knit to last stitch, p4. *Row 4* sl 1, SSK, k5, SK2P, k5, k2tog, p1—15 stitches. *Row 6* sl 1, SSK, k3, SK2P, k3, k2tog, p1—11 stitches. *Row 8* sl 1, SSK, k1, SK2P, k1, k2tog, p1—7 stitches. *Row 10* SSK, SK2P, k2tog—3 stitches. *Row 11* (WS) P2tog. Fasten off.



→→→ Last MC Squares are joined to first Double Squares

Note: To work color variation 2, work Tier 3 B/C Double Squares above Tier 1 B/C Double Squares and A/D Double Squares above A/D Double Squares.

Finishing

Band
With RS facing, larger circular needle, and MC, PUK12 (13, 14) along each MC Triangle from Tier 5—96 (104, 112) stitches. Tighten tails. Purl 1 round.

Knit 8 rounds. Change to smaller circular needle. Turning ridge Purl 1 round. Knit 8 rounds. Bind off loosely. Fold Band at turning ridge and sew to WS. Knot Stems if desired.

BAG

Basic Square OVER 19 STITCHES

Work Basic Square (hat), EXCEPT begin with WS Row 5.

TIER 1: DOUBLE SQUARES MAKE 10

Bottom Square With E, cast on 19. Work Basic Square.

Top Square With RS facing, B, and picking up stitches from E square, pick up and knit (PUK) 1 in first loop, B along right edge, 1 in center stitch and tighten tail, B along left edge, and 1 in last loop—19 stitches. Work Basic Square. E and B Squares are joined on 2 sides.

Make 9 more Double Squares using colors indicated in diagram.

TIER 2: SINGLE SQUARES

These MC squares join the Double Squares from Tier 1.



MC Square 1
With RS facing and MC, PUK11 in center stitch of a B square from an E/B Double Square and tighten B tail, PUK8 along left edge of B. Insert needle through last loop of B square, then through first loop of an E square from a B/E Double Square and k1 (join B and E corner), PUK8 along right edge of E square, PUK11 in center stitch and tighten E tail—19 stitches. Work Basic Square; MC square has joined B and E squares.

MC Squares 2–9
With MC and RS facing, PUK11 in center stitch of previous square, PUK8 along left edge, join E and new C (corner from a C/D Double Square), PUK8 along right edge of C square, PUK11 in center stitch and tighten C tail—19 stitches. Work Basic Square.

MC Square 3, 5, 7, 9
Work as for MC Square 1, EXCEPT pick up from previous square and join with new Double Square, following diagram.

MC Square 10
Work as for MC Square 2, picking up stitches from MC squares C square and joining with first B square to form a ring.

TIER 3: DOUBLE SQUARES

With RS facing, work in V-spaces between MC squares from Tier 2. Always tighten tail after PUK in center stitch.

Double Square 1
Bottom Square With A and working in the V-space above first E/B Double Square, PUK11 in center stitch of MC Square, PUK8 along left edge, PUK11 in center stitch of B Square, PUK8 along

(continues on page 210)

HAT



TIER 5: Turn work upside down. Pick up in A and B squares and work MC Triangles in V-spaces of Tier 1. Work hat band.



TIER 4: Make 6 Squares in V-spaces of Tier 3. Sew legs together and make stem.



TIER 3: Able to Double Squares in V-spaces arrange colors to match Tier 1 or alternating colors.



TIER 2: Work MC Squares joining Double Squares from Tier 1, picking up in D and C Squares.



TIER 1: Make 4 each A/D and B/C Double Squares.



DOUBLE SQUARES
Completed A/D square
Work Double Square
PUK for Double Square
Make A square
Completed B/C square
Work C square
PUK for C square
Make B square

Color key
MC
A
B
C
D
E





Create a knit that rivals the rainbow! Two strands of color work their way through simple garter stitch for a spectrum of color. Turned on their side, the stripes become vertical for a sleek cowl top with plenty of charm.

designed by
Angela Juergens

Celebrate tunic

INC 1

At beginning of rows SI 1, K2B.

DEC 1

At beginning of rows SI 1, K2tog.

Back

With 2 strands of B, cast on 30. Follow Stripe Sequence. **Row 1** (RS) SI 1, knit to end. **Row 2** Slip 1 purlwise with yarn in front (SI 1), knit to end, then loop cast on 10. Work last 2 rows 3 more times—50 stitches. Work 2 (4, 4, 4, 4) rows even. Shape armhole

Next row (RS) Inc 1, knit to end. **Next row** SI 1, knit to end. Work last 2 rows 0 (0, 1, 2, 3) more times. **Next row** (RS) Inc 1, knit to end. **Next row** (WS) SI 1, knit to end, then cast on 16 (18, 18, 18, 18)—88 (70, 71, 72, 73) stitches. Work 2 (4, 4, 4, 4) rows even. **Next row** (RS) Inc 1, knit to end. Work 2 (2, 4, 4, 6) rows even.

Stripe Sequence
1 strand each color

Number of rows used in this combination (total)	
1	A/S 1, 6, 0
2	A/S 1, 5, 0
3	A/S 1, 4, 0
4	A/S 1, 3, 0
5	A/S 1, 2, 0
6	A/S 1, 1, 0
7	A/S 1, 0, 0
8	A/S 0, 6, 0
9	A/S 0, 5, 0
10	A/S 0, 4, 0
11	A/S 0, 3, 0
12	A/S 0, 2, 0
13	A/S 0, 1, 0
14	A/S 0, 0, 0
15	A/S 0, 0, 0
16	A/S 0, 0, 0
17	A/S 0, 0, 0
18	A/S 0, 0, 0
19	A/S 0, 0, 0
20	A/S 0, 0, 0

To keep your edges neat, do not change colors at the beginning of a row. Work 5–7 stitches with the old color, then change to the new color.



it's
easy
—GO
for it!

EASY +



XS (S, M, L, 1X)

A 29 (32, 34, 41, 48)

B 27 1/2 (28, 28 1/2, 28 3/4, 30)

C 28 1/2 (29, 29 1/2, 30, 31 1/2)

10 cm/4"



our garter stitch with 2 strands of yarn for the best

1 2 3 4 5 6

Medium weight

A, B, and C 28 (28 1/2, 29, 30, 31 1/2) yds each

C, D, E, F, G, H, and I 25 (25 1/2, 26, 26 1/2, 27, 27 1/2, 28, 28 1/2, 29) yds

J 15 (15 1/2, 16, 16 1/2, 17, 17 1/2, 18, 18 1/2, 19) yds

Yarn: 100% wool

Wash: 30°C/86°F

Size: 100/110/120/130/140/150/160/170/180/190/200/210/220/230/240/250/260/270/280/290/300/310/320/330/340/350/360/370/380/390/400/410/420/430/440/450/460/470/480/490/500/510/520/530/540/550/560/570/580/590/600/610/620/630/640/650/660/670/680/690/700/710/720/730/740/750/760/770/780/790/800/810/820/830/840/850/860/870/880/890/900/910/920/930/940/950/960/970/980/990/1000/1010/1020/1030/1040/1050/1060/1070/1080/1090/1100/1110/1120/1130/1140/1150/1160/1170/1180/1190/1200/1210/1220/1230/1240/1250/1260/1270/1280/1290/1300/1310/1320/1330/1340/1350/1360/1370/1380/1390/1400/1410/1420/1430/1440/1450/1460/1470/1480/1490/1500/1510/1520/1530/1540/1550/1560/1570/1580/1590/1600/1610/1620/1630/1640/1650/1660/1670/1680/1690/1700/1710/1720/1730/1740/1750/1760/1770/1780/1790/1800/1810/1820/1830/1840/1850/1860/1870/1880/1890/1900/1910/1920/1930/1940/1950/1960/1970/1980/1990/2000/2010/2020/2030/2040/2050/2060/2070/2080/2090/2100/2110/2120/2130/2140/2150/2160/2170/2180/2190/2200/2210/2220/2230/2240/2250/2260/2270/2280/2290/2300/2310/2320/2330/2340/2350/2360/2370/2380/2390/2400/2410/2420/2430/2440/2450/2460/2470/2480/2490/2500/2510/2520/2530/2540/2550/2560/2570/2580/2590/2600/2610/2620/2630/2640/2650/2660/2670/2680/2690/2700/2710/2720/2730/2740/2750/2760/2770/2780/2790/2800/2810/2820/2830/2840/2850/2860/2870/2880/2890/2900/2910/2920/2930/2940/2950/2960/2970/2980/2990/3000/3010/3020/3030/3040/3050/3060/3070/3080/3090/3100/3110/3120/3130/3140/3150/3160/3170/3180/3190/3200/3210/3220/3230/3240/3250/3260/3270/3280/3290/3300/3310/3320/3330/3340/3350/3360/3370/3380/3390/3400/3410/3420/3430/3440/3450/3460/3470/3480/3490/3500/3510/3520/3530/3540/3550/3560/3570/3580/3590/3600/3610/3620/3630/3640/3650/3660/3670/3680/3690/3700/3710/3720/3730/3740/3750/3760/3770/3780/3790/3800/3810/3820/3830/3840/3850/3860/3870/3880/3890/3900/3910/3920/3930/3940/3950/3960/3970/3980/3990/4000/4010/4020/4030/4040/4050/4060/4070/4080/4090/4100/4110/4120/4130/4140/4150/4160/4170/4180/4190/4200/4210/4220/4230/4240/4250/4260/4270/4280/4290/4300/4310/4320/4330/4340/4350/4360/4370/4380/4390/4400/4410/4420/4430/4440/4450/4460/4470/4480/4490/4500/4510/4520/4530/4540/4550/4560/4570/4580/4590/4600/4610/4620/4630/4640/4650/4660/4670/4680/4690/4700/4710/4720/4730/4740/4750/4760/4770/4780/4790/4800/4810/4820/4830/4840/4850/4860/4870/4880/4890/4900/4910/4920/4930/4940/4950/4960/4970/4980/4990/5000/5010/5020/5030/5040/5050/5060/5070/5080/5090/5100/5110/5120/5130/5140/5150/5160/5170/5180/5190/5200/5210/5220/5230/5240/5250/5260/5270/5280/5290/5300/5310/5320/5330/5340/5350/5360/5370/5380/5390/5400/5410/5420/5430/5440/5450/5460/5470/5480/5490/5500/5510/5520/5530/5540/5550/5560/5570/5580/5590/5600/5610/5620/5630/5640/5650/5660/5670/5680/5690/5700/5710/5720/5730/5740/5750/5760/5770/5780/5790/5800/5810/5820/5830/5840/5850/5860/5870/5880/5890/5900/5910/5920/5930/5940/5950/5960/5970/5980/5990/6000/6010/6020/6030/6040/6050/6060/6070/6080/6090/6100/6110/6120/6130/6140/6150/6160/6170/6180/6190/6200/6210/6220/6230/6240/6250/6260/6270/6280/6290/6300/6310/6320/6330/6340/6350/6360/6370/6380/6390/6400/6410/6420/6430/6440/6450/6460/6470/6480/6490/6500/6510/6520/6530/6540/6550/6560/6570/6580/6590/6600/6610/6620/6630/6640/6650/6660/6670/6680/6690/6700/6710/6720/6730/6740/6750/6760/6770/6780/6790/6800/6810/6820/6830/6840/6850/6860/6870/6880/6890/6900/6910/6920/6930/6940/6950/6960/6970/6980/6990/7000/7010/7020/7030/7040/7050/7060/7070/7080/7090/7100/7110/7120/7130/7140/7150/7160/7170/7180/7190/7200/7210/7220/7230/7240/7250/7260/7270/7280/7290/7300/7310/7320/7330/7340/7350/7360/7370/7380/7390/7400/7410/7420/7430/7440/7450/7460/7470/7480/7490/7500/7510/7520/7530/7540/7550/7560/7570/7580/7590/7600/7610/7620/7630/7640/7650/7660/7670/7680/7690/7700/7710/7720/7730/7740/7750/7760/7770/7780/7790/7800/7810/7820/7830/7840/7850/7860/7870/7880/7890/7900/7910/7920/7930/7940/7950/7960/7970/7980/7990/8000/8010/8020/8030/8040/8050/8060/8070/8080/8090/8100/8110/8120/8130/8140/8150/8160/8170/8180/8190/8200/8210/8220/8230/8240/8250/8260/8270/8280/8290/8300/8310/8320/8330/8340/8350/8360/8370/8380/8390/8400/8410/8420/8430/8440/8450/8460/8470/8480/8490/8500/8510/8520/8530/8540/8550/8560/8570/8580/8590/8600/8610/8620/8630/8640/8650/8660/8670/8680/8690/8700/8710/8720/8730/8740/8750/8760/8770/8780/8790/8800/8810/8820/8830/8840/8850/8860/8870/8880/8890/8900/8910/8920/8930/8940/8950/8960/8970/8980/8990/9000/9010/9020/9030/9040/9050/9060/9070/9080/9090/9100/9110/9120/9130/9140/9150/9160/9170/9180/9190/9200/9210/9220/9230/9240/9250/9260/9270/9280/9290/9300/9310/9320/9330/9340/9350/9360/9370/9380/9390/9400/9410/9420/9430/9440/9450/9460/9470/9480/9490/9500/9510/9520/9530/9540/9550/9560/9570/9580/9590/9600/9610/9620/9630/9640/9650/9660/9670/9680/9690/9700/9710/9720/9730/9740/9750/9760/9770/9780/9790/9800/9810/9820/9830/9840/9850/9860/9870/9880/9890/9900/9910/9920/9930/9940/9950/9960/9970/9980/9990/10000/10010/10020/10030/10040/10050/10060/10070/10080/10090/10100/10110/10120/10130/10140/10150/10160/10170/10180/10190/10200/10210/10220/10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Shape cowl

With waste yarn and crochet hook, chain 30. **Next row** (WS) Sl 1, knit to end, then pick up and k24 (26, 26, 26) in crochet chain (see illustration)—93 (92, 98, 100) stitches. Work 56 (58, 60, 62, 64) rows even. **Next row** (RS) Sl 1, k23 (25, 25, 25) and place on hold, knit to end. Work 3 (3, 5, 7, 7) rows even. **Next row** Sl 1, k2tog, knit to end—68 (70, 71, 72) stitches. Work 1 (3, 5, 5, 7) rows even. **Shape armhole**

Next row (WS) Bind off 16 (18, 18, 18), knit to end—52 (52, 53, 54, 55) stitches. **Next row** Sl 1, knit to end. **Next row** Dec 1, knit to end. Repeat last 2 rows 1 (1, 2, 3, 4) more times—50 stitches. Work 1 (3, 3, 3, 3) rows even. **Next row** Bind off 10, knit to end. **Next row** Sl 1, knit to end. Work last 2 rows 3 more times. Bind off remaining 10 stitches.

Front

Work as for Back, marking opposite side as RS of piece.

Sleeves

With 2 strands of A, cast on 4 (4, 6, 4, 3). **Row 1** and all WS rows Sl 1, knit to end.

Shape sleeve

At end of every RS row, cast on 6 (6, 5, 4, 5) stitches 7 (2, 8, 3, 3) times, then 0 (0, 0, 5, 4) stitches 0 (0, 0, 6, 7) times. AT SAME TIME, Inc 1 at beginning of 4 (4, 4, 6, 6)th row, 8th row, every RS row 9 (9, 10, 11, 10) times, then every 4th row 1 (2, 2, 2, 3) times—58 (50, 60, 61, 61) stitches. Work 13 (11, 11, 11, 7) rows even. Dec 1 at beginning of next RS row, every 4th row 1 (2, 2, 2, 3) times, every RS row 9 (9, 10, 11, 10) times, then every 4th row once. AT SAME TIME when there are 20 (23, 23, 25, 25) garter ridges along cuff end of sleeve (end of RS rows), at beginning of every WS row, bind off 6 (6, 5, 4, 5) stitches 7 (2, 8, 4, 7) times, then 0 (0, 0, 4, 5) stitches 0 (0, 0, 3, 3) times. Bind off remaining 4 (4, 6, 4, 3) stitches.

Make second sleeve with 2 strands of K.

Finishing

Block pieces.

Place cowl stitches from crochet chain and holders on needles. Match colors and garter stitches (see illustration). Sew shoulders. Sew A Sleeve into B armhole. Sew K Sleeve into J armhole. Sew side and sleeve seams. □



Knit Wit

Garter-stitch graft



Arrange stitches on 2 needles so stitches on lower, or front, needle come out of purl bumps and stitches on the upper, or back, needle come out of smooth knits.

Temporary chain cast-on



3 cowl appears seamless when garter-stitch graft temporary cast-on and garter-stitch graft

A woman with dark hair tied back, smiling and looking to the right. She is wearing a long-sleeved sweater with a complex geometric and floral pattern in shades of purple, green, and white. She is standing in a field of tall grass. The background is a soft-focus landscape with a blue sky and distant hills.

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Download this Melissa Leppman Design
Free at www.cascadeyarns.com

Inspired by the color test patterns on television screens of the 1960s, this pulltowel is a primer for intarsia. The fabric is stockinette-based so this is truly quick knitting with lots of personality.

designed by
Rick Mondragon

Color bars

DEC 1

At beginning of RS rows K1, 2tog.

At end of RS rows SSK, K1.

At beginning of WS rows P1, 2tog.

At end of WS rows SSK, P1.

INC 1

At beginning of RS rows K1, M1.

At end of RS rows M1, K1.

Back

With smaller needles and MC, cast on 82 (90, 100, 112, 120, 128). Beginning with a knit row, work 3 rows in reverse stockinette stitch (1st St st, purl on RS, knit on WS). Set up vertical stripes (RS) With A, k11 (12, 14, 14, 15, 16); k10 (11, 12, 14, 15, 16) each in colors B, C, D, E, F, G; with H, k11 (12, 14, 14, 15, 16). Work colors as established in stockinette stitch (St st) for 5 more rows. With MC, knit 2 rows. Change to larger needles and work in St st until piece measures 11", end with a RS row. **Next row (WS)** Knit. Work in same color sections as before until

Body

MC G E D I B A

Left Cuff Right Cuff

1 to 6 rows 12 rows MC

A H G 6 rows 12 rows MC

C I B 6 rows 12 rows MC

D I 6 rows 12 rows MC

piece measures 16" from beginning, end with a WS row.

Shape armholes

Next row (RS) Continuing colors as established, bind off 5 (6, 7, 9, 10, 10) at beginning of next 2

rows. Dec 1 each side every RS row 5 (5, 6, 5, 4, 5) times—62 (68, 74, 84, 92, 98) stitches.

FOR SIZES S (M, L) ONLY: **Next RS row** Cut A and H yams and work each A and H edge stitch with adjacent color. Work even until armhole measures 7½ (8, 8½)". Place all stitches on hold.

FOR SIZES 1X (2X, 3X) ONLY: **Next RS row** Cut A and H yams. Work each A and H edge stitch with adjacent color and AT SAME TIME, Dec 1 each side every RS row 2 (4, 5) more times—80 (84, 88) stitches. Work even until armhole measures 9 (9½, 10)". Place all stitches on hold.

(continues on page 215)

it's
easy
to
go
for it!

EASY +



GOOD FIT

S (M, L, 1X, 2X, 3X)
A 10, 10, 10, 10, 10, 10
B 25 (27, 34, 36, 37, 37)
C 20 (24, 32, 32, 34, 37)

10 cm/4"

24

17

over stock knit to 17½
stitches per row like

1 2 3 4 5 6

Medium weight

MC 42 (50, 55, 60, 65, 70) yds
A, B, C, D, E, F, G, H
25 (31, 35, 39, 45, 51) yds each



5 mm/US8, 40 m/US4



4 mm/US6, 40 m/US4

&

100% wool

NOTES

See **School**, page 208, for abbreviations and techniques. See page 70 for Intarsia twists.

Work each stripe in intarsia with a separate ball of yarn.

Weave in ends as you go, to avoid extra work later.

Small: MISSION FALLS 1024 wool to 016 Thyme (MC), 025 Mallow (A), 026 Zinnia (B), 531 Sprout (C), 536 Aster (D), 533 Squash (E), 535 Cactus (F), 028 Pistachio (G), and 534 Rhubarb (H)

In 1992, Canadian-based designer Mags Kandis began Mission Falls with a whole bunch of yarn and a dream. The dream was to create do-able and unique knit designs using the softest of natural fibers in a luscious color palette. In 2006, CVS Yarns, a custom spinning mill owned by brothers Paul and Eric Nichols took over the manufacture and distribution of Mission Falls from their base near Montreal, Quebec.

"My favorite part of the job is receiving positive feedback from store owners and consumers about their knitting experiences with our yarns," says Paul. "The most challenging thing is holding back from putting new yarns on the market under the Mission Falls name. Our energy is spent in supporting our small collection of yarns with this unique and well-loved color palette."

Mission Falls' machine washable, 100% merino is available in 1024 Wool in 36 solid colors and 4 marls. The same 40-color palette is available in a sport weight, 136 Merino Superwash. But their most popular yarn is 1024 Cotton. "The biggest surprise for me is when people ask why the yarn is called H2M," says Paul. "I say the recommended gauge is 18 stitches in 24 rows and the reaction on their faces is priceless."

Mission Falls
4000 Yarns
www.missionfalls.com



The background of the entire advertisement is a close-up photograph of numerous skeins of Mission Falls 1824 Wool yarn. The skeins are in various colors including teal, blue, red, and purple. Each skein has a black label with white text that reads "Mission Falls 1824 Wool" and "100% merino superwash".

Mission Falls

Mission Falls congratulates
Knitters Magazine on their 100th Issue!

1824 stitches 24 rows

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Bold





We translate a vintage leather flight jacket into a slip-stitch marvel. Instead of leather and shearing, we choose 3 colors of tweed yarn and a moss stitch collar and lapels. A purchased belt closure says, "Hurray for classic dressing."

designed by
Katharine Hunt

Aviator

DEC 1

At beginning of RS rows
K1, k2tog.

At end of RS rows SSK, k1.

INC 1

At beginning of RS rows
K1, M1.

At end of RS rows M1, k1.

RIB BORDER

Row 1 (RS) With B, [k1, p1]

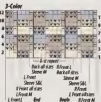
to last stitch, k1. Row 2 (WS) [p1, k1] to last stitch, p1. Do not cut B. Change to C. Row 3 (RS) K1. Cut C and slide stitches to other end of needle.

Back

With circular needle and B, cast on 93 (108, 125). Work Rib Border. Change to 5mm/US8 needles and begin 3-Color chart.

Shape waist

When piece measures 58", change to circular



Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS
- Sl 1 with yarn at WS
- Sl 1 with yarn at RS

Note When a slip stitch falls at the edge during shaping, knit the stitch.

Color key □ A □ B □ C

needle and work until piece measures 7½ B, 8¾". Change to 5mm/US8 needles and work until piece measures 13 (10½, 14½)", end with a WS row.

Shape armhole

Bind off 8 B, 12) at beginning of next 2 rows. Dec 1 each side every RS row 4 times—69 (85, 93) stitches. Work even until armhole measures 7½ (8", 9)", end with a WS row.

Shape shoulder

Begin short rows: Next 2 rows Work to last 5 B,

INTERMEDIATE



COLORED

5 (M, L)

A 34 (36, 40")

B 17½ (12, 24½")

C 27 (25, 31")

10 cm/4"

38

32

over 3-Color pattern
using 5mm/US8 needles



Medium weight

A 45 (135, 200) yds

B 125 (175, 450) yds

C 425 (180, 400) yds



5mm/US8

4.5mm/US7



4mm/US6, 3mm/US4/Tiny



8 stitches

NOTES

See *School*, page 208, for abbreviations and techniques.

To keep edge tidy, gently pull on previous color used to tighten first stitch of every row.

Medium: TAHKI-STACY CHARLES Donegal Tweed in colors B67 Oatmeal (A) and B69 Dark Taupe (B); Tartan in color T10 Black (C)

Tahki Imports Ltd., founded over 40 years ago by Diane Friedman and former partner, Margo Demetris, was a part of *Knitter's Premier Issue*. A former Physical Education teacher, Diane Imported hats and scarves for high-end department stores before beginning to import and distribute yarn.

In 2000, Diane and Stacy Charles merged to form Tahki Stacy Charles Inc. This NY-metro-based company's mission is to bring distinctive yarns to knitters in the US. "Stacy and I love to search the world for yarns," says Diane. "The biggest challenge we have is being true to our brands' identities, while developing products, designs, and marketing methods to meet the needs of an evolving market." "We're known for high-quality classic and fashion yarns in natural and blended fibers," says Stacy, "and design collections that inspire the hand kniting season after season."

Donegal Tweed has been the industry standard in traditional 100% Irish wool tweed for more than 30 years and comes in 30+ colors. When hand-washed, a Donegal Tweed garment softens with each washing; when machine-washed, it feels beautiful.

TAHKI STACY CHARLES, INC.

www.tahkistacycharles.com





Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS

Repeat Rows 1–2. **Begin Moss chart:** Work 2 rows even, then Dec 1 at end of next RS row. With RS facing, place marker at left edge of piece (end of RS row). Continuing in pattern, Dec 1 at marked edge every row 14 times, then every other row 10 times. AT SAME TIME, beginning with Row 7 Dec 1 at unmarked edge (beginning of RS row), then every 6th row 3 times and every 4th row 3 times—2 stitches. Work 1 row even. Bind off.

Left Lapel

Work as for Right Lapel EXCEPT place marker at right edge of piece (beginning of RS row).

Sew cast-on edge of lapels to neck edge of corresponding Front, so RS will be facing when lapel is turned back, positioning 90-degree corner of lapel at beginning of collar.

Right Front Edging

With RS facing, circular needle, and A, PUN80 (86, 92) along Right Front edge from cast-on to lower edge of lapel. Row 1 Bind off in k1, p1 rib.

Left Front Edging

Work same as Right Front Edging EXCEPT pick up along Left Front edge from lower edge of lapel to cast-on. Set in sleeves. Sew side and sleeve seams.

6) stitches. Wrap next stitch and turn (WST). Next 2 rows Work to last 11 (11, 12) stitches. WST. Next 2 rows Work to last 17 (17, 19) stitches. WST. FOR M & L ONLY: Next 2 rows Work to last (23, 26) stitches. WST. FOR ALL SIZES Slip remaining stitches onto right needle. Cut yarn. Turn. Join next color and bind off all stitches.

Left Front

With circular needle and B, cast on 59 (69, 79). Work Rib Border. Change to 5mm/US8 needles and begin 3-Color chart. Work as for Back until piece measures 10", end with a WS row. Shape neck and armhole.

Dec 1 at end of next RS row. Work 3 rows even. Dec 1 at end of next RS row. Work 1 row even. Repeat last 6 rows 14 (16, 17) more times. SIZE L ONLY: Work 1 more decrease row. AT SAME TIME, when piece measures same as Back to armhole, bind off 8 (8, 12) at beginning of next RS row, then Dec 1 at beginning of every RS row 4 times. Work even on 17 (23, 26) stitches until armhole measures same length as Back to shoulders.

Shape shoulder

Work short rows on WS as for Back.

Right Front

Work as for Left Front, EXCEPT reverse shaping. Shape front neck at beginning of RS rows. Bind off for armhole at beginning of WS row, and work armhole decreases at end of RS row. Work short rows on RS.

Sleeves

With circular needle and B, cast on 41 (45, 49). Work Rib Border. Change to 5mm/US8 needles and begin 3-Color chart. AT SAME TIME, Inc 1 each side on Row 9 (9, 7), then every 6th row (9, 19, 21) times, working increases into pat-

tern—79 (85, 93) stitches. Work even until piece measures 16 (16½, 17").

Shape cap

Bind off 8 (8, 12) at beginning of next 2 rows. Dec 1 each side every RS row 4 times, every 4th row 5 times, then every RS row 6 (7, 10) times. At beginning of every row, bind off 2 stitches 6 (4, 4) times, then 3 stitches 0 (2, 2) times. With circular needle, bind off remaining 21 (23, 17) stitches.

Finishing

Place pieces. Sew shoulders.

Collar

Place markers on Right and Left Front neck edges about 3 (3½, 4)" from shoulder seam. With WS facing, circular needle, and A, pick up and knit (PUK) 82 (86, 94) around neck edge between markers. Knit 1 row, purl 1 row.

While working short rows for all WS rows, knit the knit stitches and purl the purl stitches. On RS rows, do the opposite.

Begin short rows and chart:

Rows 1–2 Work Moss chart to last 10 stitches. WST. Rows 3–4 Work to last 14 stitches. WST. Continue in pattern, working 4 fewer stitches each pair of short rows, for 8 more rows. Next row Work to end of row, hiding wraps. Work 1 row even, hiding wraps. Work 1 row. Inc 1 each side of next row, then every 4th row twice, working increases into pattern. Change to 4.5mm/US7 needles and Inc 1 each side every 3rd row 3 times—94 (98, 106) stitches. With 5mm/US8 needles, bind off.

Right Lapel

With circular needle and A, cast on 34. Row 1 (RS) Purl. Row 2 Knit. Rows 3–4

Knit Wise

SLIP with yarn on right side of work



Before slipping stitch, move the yarn to the front on a right-side row.

SLIP with yarn on wrong side of work



... or to the back on a wrong-side row. This places the yarn on the right side of the fabric.

Slip stitch with yarn to back on a right-side row or to the front on a wrong-side row.

SLIP PURLWISE (sl 1 p-wise)



1 Insert right needle into next stitch on left needle from back to front (as if to purl).



2 Slide stitch from left to right needle. Stitch entrance line does not change (right leg of stitch loop is at front of needles).



The stitch slipped purlwise can be a knit or a purl.



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Section B

With B, work as for section A.

Section C

Work as for Section A. EXCEPT reverse strip shaping. Work seven 8-row repeats in Strips 1 and 2, eight repeats in Strip 3, and nine repeats in Strip 4. Place stitches from each strip onto separate holders, AND weave strips through Section B.

Weaving

With RS facing and cast-on edges at bottom, lay Section C across Section B as in diagram. Weave Strip 1 of Section C over Strip 1 of Section B, under Strip 2, over Strip 3, and under Strip 4 as shown in illustration. Pin in place. Weave Strip 2 of Section C under, over, under and over Section B strips and pin in place. Weave Strip 3 same as Strip 1. Weave Strip 4 same as Strip 2. Join strips.

Return Section C stitches to needle. Complete as for Section A.

Section D

With B, work same as Section C EXCEPT weave through Section A.

Right Sleeve

With A, cast on 62 (74). Begin Chart Row 1 (WS) (Work 20 (24)-stitch repeat of Chart, K1E twice, work 20 (24)-stitch repeat of Chart. Continue working 8-row repeat of Chart 11 (13) times. Bind off.

Left Sleeve

With B, work as for Right Sleeve.

Finishing

Join shoulders with 3-needle bind-off. Mark sides of Front and Back 7 (8)" down from shoulder seams. Sew sleeves between markers, matching color. Sew cast-on edge of sleeves to bound-off edge. Sew slits above woven section closed as shown in photo.

Lap Front over Back at lower side corners and pin in place, adjusting overlap for a good fit. Sew overlap in place. □



Weaving the Back

Weaving the Front



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Bands of turquoise and teal travel the length of this vest. The stripes follow the body contours, and the back features a man-style belt accent.

designed by
Deborah Newton

Turquoise two-tone

DEC 1

At beginning of RS rows K3, SSK.

At end of RS rows K2tog, k3.

Back

With smaller needle and B, cast on 88 (98, 106, 114, 124). Work in garter stitch for 2", increasing 4 (4, 6, 8, 8) evenly spaced on last WS row—92 (102, 112, 122, 132) stitches. Change to larger needles and stockinette stitch (St st). Set up vertical stripes (RS) K27 (30, 35, 38, 43) with A, k12 (14, 14, 16, 16) with B, k14 A, k12 (14, 14, 16, 16) B, k27 (30, 35, 38,

43) A. Work color sections as established until piece measures 12 (12½, 13, 13½, 14)", end with a WS row. Shape armhole.

Front neck shaping is worked in section A at side edge.

Next row (RS) Continuing in pattern, bind off 5 (6, 8, 10, 12) at beginning of next 2 rows. Dec 1 each side every RS row 4 (6, 7, 8, 10) times—74 (78, 82, 86, 88) stitches. Work even until armhole measures 8 (8½, 9, 9½, 10)", end with a WS row. Bind off.

Left Front

With smaller needle and B, cast on 43 (43, 52, 56, 61). Work in garter stitch for 2", increasing 2 (2, 3, 4, 4) stitches evenly spaced on last WS row—45 (50, 55, 60, 65) stitches. Change to larger needles and St st. Set up vertical

Interlaria

All ght-side row



Making a two-tone row: Work across row in color change, pick up new color from under the old and work across to next color change.

Wrong-side row



berroco started as "Stanley Berroco" circa 1915, a division of Stanley Woolen Co., a family-run fabric mill in Uxbridge, Massachusetts. In 1967, Berroco was purchased by Warren & Caroline Wheelock. At first Stanley Berroco (founded by Warren's father Philip) sold designer fabrics and orphaned yarns from the parent mill to fabric, weaving, and knitting stores. That's a long way from today when Warren enjoys working on the technical development of new handknitting yarns and overseeing a move to a larger mill in North Smithfield, Rhode Island.

"To consider ourselves a design company who happens to sell quality yarn," says Warren. Berroco designer North Goughan continues, "It's truly a team. The design department includes Cirilo Rose, Donna Yacina, and Brenda York, and we design over 200 garments a year."

Ultra® Alpaca is a balance of luxurious super fine alpaca and Peruvian Highland wool blended together and spun round and light. The 70 shades resemble plant-dyed colors in a range of solids, natural heathers, and dyed heathers.



www.berroco.com

INTERMEDIATE +



5 (M, L, 1X, 2X)

A 17 HL 45, 48, 50"

B 20H 12H, 12H, 13H, 14H"

10 cm/4"

25

20

even (10) and 16 stitches using larger needles



12 1 1 6

Medium weight

A 15 (40, 45, 55, 56) yds

B 30 (45, 50, 45, 40) yds

4.5 mm (US7)

4 mm (US6, 40) (34") long

5

five 22 mm (7/8")

8

1 1/2" wide feet between flaps

NOTES

See School, page 208, for abbreviations and techniques.

Work each vertical stripe in interlaria with a separate ball of yarn.

Small: BERROCO Ultra Alpaca in colors 6285 Oceanic Mix (A) and 6294 Turquoise Mix (B)





stripes (RS) k27 (30, 35, 38, 43) with A, k12 (14, 16, 16) B, k6 A. Work color sections as established until piece measures 9", end with a WS row.

Shape neck and armhole

Mark end of RS row for beginning of neck shaping. **Decrease row (RS)** Knit to last 2 stitches of first A section, k2tog, work to end. Repeat neck decrease every 4th row 16 (17, 19, 20) more times and AT SAME TIME, when piece measures same length as Back to underarm, shape armhole at beginning of RS rows as for Back—19 (20, 26, 22, 22) stitches. Work even until armhole measures same as Back, end with a WS row.

Shape shoulder

At beginning of every RS row, bind off 5 stitches 3 times, then 4 (5, 5, 7, 7) stitches once.

Right Front

Work as for Left Front, EXCEPT set up vertical stripes as follows: k6 A, k12 (14, 16, 16) B, k27 (30, 35, 38, 43) A AND reverse shaping. Work neck shaping on RS as follows: SSK over first 2 stitches in last A section. Bind off for armhole at beginning of WS row and decrease at end of RS rows. Shape shoulder at beginning of WS rows.

Finishing

Block pieces. Sew shoulders.

Armhole bands

With RS facing, smaller needle, and B, pick up and knit (PUK) 90 (94, 98, 102, 106) evenly along armhole edge. Knit 5 rows. Bind off.

Front band

With RS facing, smaller needle, and B, PUK3 along Right Front to neck-shaping marker, place marker (pm), PUK3 k52, 71, 75, 79 along Right Front neck to shoulder, 36 (38, 40, 42, 44) along Back neck, 63 k57, 71, 75, 79 along Left Front neck to marker, pm, PUK3 sts along Left Front—248 (258, 268, 278, 288) stitches. **Next row (WS)** Knit. **Buttonhole row** K10, k2tog, yo, SSK, [k5, k2tog, yo, SSK] 3 times, knit to marker, slip marker, M1, knit to marker,

M1, knit to end. **Next row** Knit to first buttonhole. **Knit into front & back of yo (k1fbk, k7)** 3 times, k1fbk, knit to end. Knit 2 rows, working M1 after first marker and before 2nd marker on first row. With A, knit 2 rows. Bind off. Sew side seams.

Belt band

With smaller needle and B, cast on 54 (59, 64, 69, 74). Knit 6 rows, decreasing 1 stitch at beginning of every other row—51 (56, 61, 66, 71) stitches. With A, knit 2 rows even. Bind off. Work

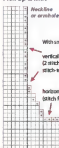
another band, working decreases at end of every other row. Mark 5" up from lower edge at each side seam. With A edge of band at top and RS facing, attach unshaped edges of bands to each side seam.

Sew on buttons. Try on vest and cross bands at center back at desired length. Sew 1 button through both layers of bands. □



Knit Wire

Pick up & knit



With smaller needle:

vertical pick-up onto (2 stitches/3 rows or stitch-to-row gauge).

horizontal pick-up (stitch for stitch).



Along a vertical edge, insert needle in space between first and 2nd stitches, catch yarn and knit a stitch.



Along a horizontal edge, insert needle into center of every stitch.

Mattress stitch



Mattress stitch seams are good all-purpose seams. They require edge stitches (which are taken into the seam allowance).

Finding up for armhole and buttonhole is quite easy with a plan. Here we pick-up 2 stitches for every 3 rows.



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 **BERROCO™**
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Classic and casual—choose a cardigan for dad that is reminiscent of the 50s. The vertical stripes parallel the cardigan shaping for an interesting approach to intarsia knitting.

designed by
Deborah Newton

Afternoon with Ozzie

DEC 1

At beginning of RS rows K3, SSK.

At end of RS rows K2tog, k3.

INC 1

At beginning of RS rows K3, M1.

At end of RS rows M1, k3.

Back

With smaller needle and A, cast on 112 (122, 132, 142, 152). Work in garter stitch for 2", decreasing 5 stitches evenly spaced on last WS row—107 (112, 127, 137, 147) stitches. Change to larger needles and stockinette stitch (St st). Set up vertical stripes (RS) K12 (23, 22, 27, 32) with B, k11 A, k11 B, k11 A, k12 B, k11 A, k11 B, k11 A, k12 (17, 22, 27, 32) B. Work color sections as established until piece measures 13½ (14, 14½, 15, 15½)", end with a WS row.

Shape armhole

Next row (RS) Continuing in pattern, bind off 4 (5, 6, 9, 9) at beginning of next 2 rows. Work 2 rows

even, Dec 1 each side on next row, every 4th row once, then every RS row 3 (3, 5, 5, 7) times—89 (97, 101, 105, 109) stitches. Work even until armhole measures 8½ (9, 9½, 10, 10½)", end with a WS row. Bind off.

Left Front

With smaller needle and A, cast on 55 (60, 65, 70, 75). Work in garter stitch for 2", decreasing 3 evenly spaced on last WS row—52 (57, 62, 67, 72) stitches. Change to larger needles and St st. Set up vertical stripes (RS) K18 (23, 26, 33, 38) with B, k11 A, k11 B, k12 A. Work color sections until piece measures 11½ (12, 12½, 13, 13½)", end with a WS row.

Shape neck and armhole

Front neck shaping is worked in section B at side edge, then continues into adjacent section A.

Mark end of RS row for beginning of neck shaping. Decrease row (RS) Knit to last 2 stitches of first B section, k2tog, work to end. Repeat neck decrease every 4th row 3 (11, 13, 15, 17) more times and

INTERMEDIATE



S 34", L 38", 2X 20"

A 41 (44, 46, 52, 56)"
B 22½ (23½, 24, 24½, 26½)"
C 31½ (33, 34, 36, 38)"

16mm/4"



over cast button with
matching per needle

1 2 3 4 5 6

Light weight

A 100/100, 110/110, 120/120 yds
B 40/100, 40/100, 72/120 yds



4mm/US6



175mm/100, 100 (127) long



for 22mm (7/8")



includes interlock

NOTES

See *School*, page 208,
for abbreviations and
techniques, including
intarsia.

Work each vertical stripe in
intarsia with a separate ball
of yarn.

Rowan Yarns was founded in 1978 by Stephen Sheard, a textile specialist with years of weaving experience, and his childhood friend, Simon Cocking, a civil engineer. Their vision was to offer a wide palette of natural-fiber weaving yarns to artisans throughout the UK. Their long-term plan was to grow into a production weaving operation.

Today, Rowan (now a division of Coat & Clark) is at the forefront of organic and sustainable fibers, launching the *Purelife*™ line of organic, natural, and recycled yarns; developing the artisanal *Colourscape* with Kaffe Fassett, and crossing the ocean to embrace fabric designer Amy Butler's collection of yarn and designs. Currently at Volume 48, the Rowan Magazine continues to be a strong design influence.

Felted Tweed DK—a soft-hued tweed blend of merino wool, alpaca, and viscose has been in the collection for over a decade and is available currently in 22 shades. In 2005, Rowan added Aran and Chunky weights to this family of classic tweeds.

ROWAN

www.knitrowan.com

Medium ROWAN Felted
Tweed DK in colors 175
Cinnamon A1 and 157
Caramel B1





AT SAME TIME, when piece measures same length as back to underarm, shape armhole as follows:

SIZES M, L, XL, 2X: Shape armhole at beginning of RS rows as for Back—35 stitches.

SIZE SMALL ONLY: Next row (RS) Bind off 4, work to last 2 stitches of first B section, k2tog, work to end. Work 3 rows even. Next row K3, SSK, k2, k2tog, work to end. Work 3 rows even. Next row K3, SSK, k2tog, work to end. Work 1 row even. Next row K1 to last 2 stitches of first B section, k2tog, work to end. Work 1 row even. Repeat last 2 rows twice more—2 stitches remain in B section. Next row k2tog, work to end—35 stitches.

ALL SIZES: Next RS row Cut B from first section. With A, knit remaining stch from B section, SSK, work to end in pattern. Work 3 rows even. Next row K1, SSK, work to end. Repeat

last 4 rows 10 (8, 6, 5) more times—23 (25, 27, 27, 28) stitches. Work even until armhole measures same as Back, end with a WS row.

Shape shoulder

At beginning of every RS row, bind off 5 stitches 4 times, then 3 (5, 7, 7, 8) stitches once.

Right Front

Work as for Left Front EXCEPT set up vertical stripes: K12 A, k11 B, k11 A, M1 (23, 28, 33, 38) B AND reverse shaping. Work neck shaping on RS rows. SSK over first 2 stitches in last B section.

FOR SIZE S ONLY: When piece measures same length as Back to underarm, ending with a WS row after 4 neck shaping decreases have been worked, shape armhole as follows: Next row (RS) Work to last B section, SSK, work to end. Next row Bind off 4, work to end. Work 2 rows even. Next row Work to

last B section, SSK, k2, k2tog, k3. Work 3 rows even. Next row Work to last B section, SSK, k2tog, k3. Work 1 row even. Next row Work to last B section, SSK, work to end. Work 1 row even. Repeat last 2 rows twice more—2 stitches remain in last B section. Next row Work to last 2 stitches, SSK.

ALL SIZES: Bind off for armhole at beginning of WS row and decrease at end of RS rows. When B section neck shaping is complete, work as k2tog, k1 at end of RS rows. Shape shoulder at beginning of WS rows.

Sleeves

With smaller needles and A, cast on 43 (47, 51, 55, 58). Work in garter stitch for 2", end with a WS row. Change to larger needles, B, and St st. Next row (RS) Knit, increasing 5 stitches evenly spaced—48 (52, 56, 60, 64) stitches. Work even for 9 rows. Next row Inc 1 each side this row, then every 6th row 15 (16, 16, 17, 17) more times and AT SAME TIME, when piece measures 6" from beginning, change to A—80 (86, 90, 96, 100) stitches. Work even until piece measures 17 (18, 18, 18½, 18½)", end with a WS row.

Shape cap

Next row (RS) Bind off 4 (5, 6, 9, 10) at beginning of next 2 rows. Work 2 rows even. Dec 1 each side next row, every 4th row once, then every RS row 21 (22, 23, 24, 25) times. Bind off remaining 26 (28, 28, 26, 26) stitches.

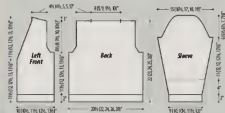
Finishing

Block pieces. Sew shoulders.

Front band

With RS facing, smaller needle, and B, pick up and knit (PURL) 63 (66, 68, 72, 75) along Right Front to neck-shaping marker, place marker (pm), PURL65 (68, 71, 74, 77) along Right Front neck to shoulder, 43 (47, 47, 49, 51) along Back neck, 65 (68, 71, 74, 77) along Left Front neck to neck-shaping marker, pm, PURL65 (66, 68, 72, 75) along Left Front—299 (315, 327, 341, 355) stitches. Knit 7 rows and AT SAME TIME, M1 every RS row after first marker and before 2nd, button hole row (RS) Knit to 2nd marker, slip marker, k2 (4, 4, 6, 6). Make 5-stitch, 1-row buttonhole, k1 (3) 3 times, make buttonhole, knit to end. Knit 3 rows. With A, knit 2 rows. Bind off.

Set in sleeves. Sew side and sleeve seams. Sew on buttons. ☐



Winter Drift

15 designs in Wool of Merino, Big Wool, Blue Drift & The Wool
by Marion Wallis, Jane Richardson & Grace Melville



The new, stylish jump 'Liddle' is a brilliant new yarn for knitting, celebrating wool's inherent for creating wonderful cables and stitch detail and combined with the rich, block colours of Big Wool it is great for creating bold colour work. *Grace Melville*

Mellow
by Grace Melville



Lushy
by Grace Melville

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FCB



Tiny details can mean so much, especially when they make sense as in this colorblocked pullover. Our layered, yet joined, look is truly a sassy way to dress up the simplest silhouette.

designed by
Julie Gaddy

Hang in there

DEC 1

At beginning of RS row k2, k2tog.

At end of RS row SSK, k2.

Back

With larger needles and CC, cast on 90 (100, 110, 120, 130). Knit 16 rows. **Next row (WS)** Purl. Work 9 rows in stockinette stitch (St st). Knit 16 rows. **Change to MC.** **Next row (WS)** Purl. Knit 17 rows. **Next row (WS)** Purl. Work even in St st until piece measures 14½ (14, 14, 14½)", end with a WS row.

Shape armhole

Bind off 4 (5, 7, 8, 10) at beginning of next 2 rows. Dec 1 each side of next row, then every 4th row 7 (8, 8, 9, 9) times—66 (72, 78, 84, 90) stitches. Work even until armhole measures 7½ (8, 8½, 9, 9)", end with a WS row. Bind off.

Front

Use loop cast-on to cast on stitches in the middle of a row.

With larger needles and CC, cast on 93 (102, 113,

121, 135). Knit 16 rows. **Next row (WS)** Purl. Work 9 rows in St st. Knit 7 rows. **Next row (RS)** K2 (2, 5, 2, 2), (bind off 5, knit until 9 stitches on right needle after bind-off) 6 (7, 7, 8, 9) times, bind off 5, knit to end. **Next row** Knit, casting on 5 over each group of 5 bound-off stitches. Knit 6 rows. **Next row (RS)** K2 (2, 5, 2, 2), (bind off 5, knit until 9 stitches on right needle after bind-off, place last 5 stitches worked on hold, k2) 6 (7, 7, 8, 9) times, bind off 5, knit to end. **Next row** Change to MC and purl, casting on 5 over each group of stitches bound off and placed on hold. Knit 8 rows. **Next row (RS)** K9 (9, 12, 9, 9), (bind off 5, knit until 9 stitches on right needle after bind-off) 5 (6, 6, 6, 7, 8) times, bind off 5, knit to end. **Next row** Knit across, casting on 5 over each group of bound-off stitches. Knit 5 rows. **Next row (WS)** Knit, decreasing 3 (7, 3, 1, 5) evenly across row—90 (100, 110, 120, 130) stitches. **Next row** Knit.

Work even in St st until piece measures same length as Back to armhole. Shape armhole as for Back and

INTERMEDIATE



STANDARD
S 34, L, XL, XXL
A 36-40, 44-48, 52"
B 32 (32, 32½, 33, 33½)"
C 34 (35, 36, 36½, 37")



over stitches in stitch using larger needles



Medium weight
MC 525 (600, 675, 710, 810) yds
CC 175 (125, 354, 488, 601) yds

Sturm/US

4mm/US 6, 40cm/16" long

12 (13, 15, 17, 19) mm (16")

&
stitch holders

NOTES

See School, page 208, for abbreviations and techniques.

Small-UNIVERSAL YARN
Deuxe Worsted in
colors 41845 (MC) and
41941 (CC)

Universal Yarn president Hal Ozbell first brought their Turkish-made yarn to the US in 2005. "Our goal is to provide customers with the medium to express themselves creatively—high-quality yarns with a broad array of colors, incredible softness, and fashionable design," says Hal. "Univers of Yarn is about combining forward-thinking design sensibility with innovative fashion yarns, tried-and-true classic yarns."

Today, in addition to the Universal Yarn label, the company distributes Wadon Yarns, Hazel Gelin Thread, Fibra Noruna, Rozett Yarns, and the new Debbie Macomber Blossom Street Collection labels from Covard, North Carolina. Working directly with company-owned mills enables Creative Director Michael del Vecchio and his team to respond to consumer demand for innovative products and designs.

Deuxe Worsted, is available in 75 solids and heathers (with more added every year!)—plus colorways available in Long Point, Concord Tweed, Incaant Point, and more. Deuxe Chunky provides the same color scheme in a chunky weight!



UNIVERSAL YARN
www.universalyarn.com





AT SAME TIME, when armhole measures 36 (4, 6), 49 (4, 6), and with a WS row then shape neck.

Shape front neck

Mark center 24 (24, 26, 30, 30) stitches. Work to marked stitches, place center 24 (24, 26, 30, 30) on hold, join a 2nd ball of yarn and work to end. Working both sides at same time, Dec 1 each neck edge every RS row 6 (6, 8, 6, 6) times—15 (18, 18, 21, 24) stitches. Work even until armhole measures same length as Back. Bind off.

Sleeves

With larger needles and CC, cast on 68 (74, 80, 86, 92). Knt 16 rows. Change to MC, St st, and work until piece measures 21".

Shape cap

Bind off 4 (5, 7, 8, 10) at beginning of next 2 rows. Dec 1 each side every RS row 18 (18, 19, 19, 19) times—24 (26, 28, 32, 34) stitches. Bind off.

Finishing

MC tabs

With RS facing, larger needles, and MC, pick up and knit (PURL) S along MC cast-on stitches of first slit at intersection between colors. Row 1 K4, sl 1 purllwise with yarn in front. Repeat this

row until tab measures 3 1/2". Bind off. Push tab through to WS, then bring to RS through corresponding slit in CC section. Pin in place. Repeat for each slit that does not have CC stitches on hold—7 (8, 8, 9, 10) MC tabs

CC tabs

With RS facing, larger needles, and CC, slip S stitches from holder to needle.

Row 1 Work tab as for MC tab, pushing through corresponding slit in MC section. Pin in place. Repeat for each group of CC stitches on hold—6 (7, 7, 8, 9) CC tabs.

Sew shoulders.

Neckband

With RS facing, circular needle, CC, and beginning at left shoulder seam, PURL 2 (2, 2, 2, 2, 2) down left neck edge. k24 (24, 26, 30, 30) from front neck holder, PURL 2 (2, 2, 2, 2, 2) up right neck edge and 38 (40, 42, 44, 44) across back neck—106 (108, 112, 122, 122) stitches. Place marker for beginning of round and join. (Start 1 round. Knt 1 round) 4 times. Bind off in purll. Set in sleeves. Sew side and sleeve seams. Pull tabs through openings as shown then secure each tab with a button.



once the tab is wrong to through nearest opening then back through nearest opening (above or below). Fold back to same color and secure by sewing a button through both tabs and back fabric.



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Debbie Macomber will be donating all of her proceeds from the sale of this collection to help children all over the world.



UNIVERSAL YARN

www.universalyarn.com



For details, contact:
Debbie@universalyarn.com

Debbie Macomber is a professional author and a member of Debbie Macomber's Creative Community.

Knit up 20 blocks and assemble them into a stunning afghan. You knit stripes with a small dip stitch accent to merge the colors and add flexibility. Knit until square, then assemble. Magically, the blocks will appear to be curved.

designed by
Knitter's Design Team

Louver panes

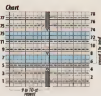
Block MAKE 20 (7 WITH CC1, 6 WITH CC2, AND 7 WITH CC3)
Using CC, cast on 47. **Row 1-3** Knit. **Row 4** K10, [yo, K9] 4 times, k1—51 stitches. **Row 5** Knit. **Row 6** With MC, Knit. **Row 7** Purl. **Row 8** With CC, K10, [dip stitch, k9] 4 times, k1. **Rows 9-11** Knit.

Work Rows 6-11 ten more times, EXCEPT work dip stitch into eyelet created by the previous row of dip stitches, 6 rows below.

Rows 72-74 Work Rows 6-8. **Row 75** K1 [K8, K2tog] 4 times, k10—47 stitches. Knit 3 rows even. Bind off.

Finishing

Assemble blocks 4 across and 5 high, arranging blocks following diagram on page 86. Blocks are 47 stitches by 78 rows; seam first stitch to 2 rows, [seam 3 stitches to 5 rows] to last stitch, seam last stitch to last 2 rows.



Stitch key

- ☐ Knit on RS, purl on WS
- ☐ Purl on RS, knit on WS
- ☐ Yarn over (yo)
- ☒ K2tog (WS)
- ☒ Dip stitch (see page 86)
- ☐ Stitches do not exist in these areas of chart

Color key

- ☐ MC
- ☐ CC1, CC2, or CC3

Border

Round 1 With MC and crochet hook, join at corner of afghan. Chain (ch) 1 and work half-double crochet (hdc) around afghan as follows: Work 1 hdc in each cast-on or bound-off stitch, 1 hdc in each garter ridge or stockinette-stitch row, and 3 hdc in each afghan corner. At end of round, work slip stitch (sl st) into first stitch.

Round 2 Ch 1 work 1 hdc in each hdc and 3 hdc in each corner. Join with a sl st.

it's
easy
—GO
for it!

EASY +

One size

Block 12" x 12", Mead

10 cm x 4"



over pattern, blocked

1 2 3 4 5 6

Medium weight

MC 500 yds
CC1 530 yds
CC2 475 yds
CC3 530 yds

3.25mm/D

5mm/U 58

NOTES

See School, page 208,
for abbreviations and
techniques.

Dick Power Jr and his two partners founded a company called Fidelity Fibers in 1964 in Bristol, Pennsylvania, to sell fiber to local spinning mills. Soon hand knitting yarn took over the venture. Dick Sr bought out his partners and propelled the business forward as The Plymouth Yarn Co. Today his son Dick Power Jr and family own the company.

We spoke to Design Director JoAnne Tuscant "My favorite job is taking 1 or 2 balls of a new yarn and coming up with a project that uses most of the yarn," says JoAnne. "That's not just designing—it's designing to fit an amount of yarn. I love one-ball projects."

The Encore family of yarns is the backbone of Plymouth Yarn Co. Encore Worsted has grown to over 200 colors including solids, heathers, tweeds, moles, variegateds, and drifting colorways and is joined by DK, Chunky, Mega, and Bouclé as well as Jeff Beenz and Coffee Beenz (Encore with a color wrap).

Plymouth Yarn Company has been with Knitter's Magazine since the first issue. Thanks for your support!

PLYMOUTH YARN
COMPANY INC.
www.plymouthyarn.com

Small: PLYMOUTH YARN
Encore in colors 0240
(MC), 6001 (CC1), 6062
(CC2), and 6003 (CC3)





Direction of knitting

Color key

■ CC1 ■ CC2 ■ CC3



Knit-Wise

Dip stitch



1. Knit into yarn-over 4 rows below and pull up a loop.



2. Knit next stitch on left needle



3. First loop over this stitch, for following dip-stitch rows, work into the eyes created by the previous row of dip stitches, 6 rows below.

Stack dip stitches to create a vertical line across rows of knitting, adding interest to simple stripe patterns.

Chain stitch



1. Make a slipknot to begin.
2. Catch yarn and draw through loop on hook (left). First chain made (right). Repeat Step 2.

Half double crochet



1. Insert hook into a stitch, catch yarn, and pull up a loop. Chain 2 (counts as first half double-crochet).
2. Yarn over, insert hook into next stitch to the left (as shown). Catch yarn and

pull through stitch only;
3 loops on hook.



3. Catch yarn and pull through all 3 loops on hook. 1 half double-crochet complete. Repeat Steps 2-3

Crochet borders are easy. Two rounds of half double-crochet will frame the edges.



GALWAY-

A True Proven Classic

Plymouth Yarn

Yarn: Galway Worsted

Pattern: 1973

plymouthyarn.com





Splendid

Create an exciting jacket with fancy stitch work and chain-plied yarns. Three hand dyed colors create stripes, and the chain ply adds more depth within each color way. You'll find changing colors at the end of each row easy—the new color is waiting to be worked, just like braiding hair.

designed by
Cindy Craig

Gemstone soup

STRIPES SEQUENCE

1 row A, 1 row B, 1 row C. No need to cut yarn: when single rows are worked with 3 colors, the yarn is where you need it.

DEC 1

At beginning of RS rows K1, k2tog.

At end of RS rows SSK, k1.

Back Bodice

With smaller needle and A, cast on 78 (86, 94, 102). Purl 2 rows. Begin Chart A following Stripe Sequence. Continue as established until piece measures 6 (8), 7, 7½", and with a WS row.

Shape armholes

Bind off 10 (13, 16, 19) at beginning of next 2 rows—58 (60, 62, 64) stitches. Work even until armhole measures 7 (7½, 8, 8½)". Bind off.

Back Skirt

With smaller needle, A, and WS facing, pick up and knit (PUK) 1 in each cast-on stitch of Back

Chart A



Chart B



Stitch key

- Knit on RS, purl on WS
- S1 1 purlwise with yarn at RS of work
- ⌞ M1 right
- ⌞ M1 left
- S2KP2

Shape armhole

Next row (RS) Bind off 10 (13, 16, 19), work in pattern to end—30 (31, 32, 33) stitches. Work even until armhole measures 4 (4½, 5, 4½)".

Shape front neck

Next row (WS) Bind off 5 (6, 7, 8), work in pattern to

Bodice—78 (86, 94, 102) stitches. Row 1 (RS) Purl. Increasing 3 (5, 7, 9) stitches evenly across—81 (91, 101, 111) stitches. Row 2 Purl. Change to larger needle and begin Chart B following Stripe Sequence. Work even until skirt measures 10 (10, 11, 10½)", end with Row 1 of chart. Next row (WS) With A, knit. With A, bind off in pattern.

Left Front Bodice

With smaller needle and A, cast on 40 (44, 48, 52). Work as for Back to armhole.

INTERMEDIATE



GAUGE FIT

S (M, L, XL)
A 39 (43, 47.5)"
B 23 (24, 26.5)"
C 28 (29, 31, 33)"

10 cm/4"



over Chart A with yarn at purl using smaller needle



Super Fine weight

A 1200 (1400, 1625, 1725) yds
B & C 1025 (1150, 1400, 1500) yds each



5.5mm/US 8, 9mm/US 11
40cm (16")

Options: 5.5mm/US 9, 9mm/US 11

5.5mm/4"



for 22cm (9")



18cm markers

NOTES

See School, page 208, for abbreviations and techniques.

The yarn is held tripled throughout.

Small: CLAUDIA, HAND PAINTED YARNS
Fingering in colors
Pumiculous (A), Mardi Gras (B), and Circus Dancer (C)

Before dying yarn, Claudia Miller McLean had a variety of careers ranging from secretary to CPA. "I dyed yarn in my basement for a year before I discovered that what I was doing was of interest to knitters," says Claudia. "I realized that I wanted to share my passion for the story-telling ability of color. The plan was to support myself while doing something creative."

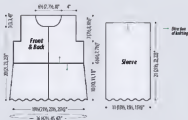
Today Claudia and Alice (her blue and gold macaw) commute to work in Hanburg in the beautiful Shenandoah Valley of Virginia. She still dyes the yarn and her 3 employees make the real possible. "I feel blessed to be involved in an industry with such interesting, caring, and creative people," says Claudia.

Claudia Hand Painted Yarns are known for unique color combinations and bright colorways (think macaw). "We have approximately 125 different colorways in 12 yarn types," says Claudia. "The merino comes in 4 weights: sport, worsted, chunky, and the best-selling fingering. You'll also find sport and lace-weight linen, sport-weight cotton, silk lace, silk and merino fingering, bouclé and lace-weight mohair, and a single-ply, feltable wool."

www.claudiac.com







end. Dec 1 every RS row 9 times—16 stitches. Work even until armhole measures same length as Back. Bind off.

Left Front Skirt

With smaller needle, A, and WS facing, PUK1 in each cast-on stitch of Left Front Bodice—40 (44, 48, 52) stitches.

Row 1 (RS) Purl, increasing 1 (2, 3, 0) stitches evenly across. **Row 2** Purl, decreasing 0 (2, 0, 1) stitch at end—41 (51, 51, 51) stitches. Change to larger needle and begin Chart B following Stripe Sequence. Work even until skirt measures 10 (10, 11, 11)", end with Row 1 of chart. **Next row** (WS) With A, knit. With A, bind off in pattern.

Right Front Bodice and Skirt

Work as for Left Front EXCEPT reverse shaping. Shape armhole at beginning of WS row, neck at beginning of RS row

Sleeves

With larger needle and A, cast on 51 (51, 71, 81). Beginning with Row 2, work Chart B following Stripe Sequence until piece measures 21 (21 1/2, 22, 22)", end with Row 1 of Chart. **Next row** (WS) With A, knit. With A, bind off in pattern. Mark 2 1/2 (3 1/4, 4, 5)" down from cast-on edge on each side.

Finishing

Block. Sew shoulders. Set in sleeves, matching markers on sleeves to beginning of armhole bind off.

Front and neck edging

Mark button loop placement on Right Front Bodice, positioning 1 at top edge, 1 just above point where bodice joins skirt, and spacing the other 2 evenly between. With smaller needle, A, and RS facing, PUK88 (90, 94, 96)

along Right Front edge, 17 (18, 19, 20) along Right Front neck, 28 (30, 32, 34) across Back neck, 17 (16, 15, 20) along Left Front neck, and 88 (90, 94, 96) down Left Front edge—238 (246, 258, 266) stitches. Place markers at front neck corners. **Row 1** (WS) [Knit to corner marker, M1-L-M1 in corner stitch] twice, knit to end. **Row 2** Bind

off to button marker; [ye, pass stitch on right needle over yo] 4 times for button loop; continue bind-off, making a loop at each button marker. Sew slide and sleeve seams. Sew buttons onto Right Front to correspond to button loop.

Knit Wis

Chain (or Navajo) plying

To work a triple strand from one ball, we suggest chain (or Navajo) plying.



loop + tail = 3 strands

Make a slip knot and pull the loop out about 18".



Begin knitting with the loop and the tail. As you approach the fold in the loop, pull the tail through and make another loop. Knit with it and the tail.



(each loop about 18" long)

Chain ply (Navajo ply) is a simple way to turn one strand into three as you knit. Pull each loop a full arm length, then as you move out of loop, knit it and tail together.

Continue This method has the added advantage of mixing up the colors in multi-colored yarn.

Single-row stripes worked in an odd number of colors (three) is easy. As you finish a row and drop a color, the next one is ready.



Claudia Hand Painted Yarns



Dance it Out!

designed by Gwen Bortner



claudiaco.com for a stockist

Lacy fans merge into flowers as the ripple skirt portion becomes the bodice of this cardigan. The soft, garneted yarn adds depth and delicacy to the sleek silhouette.

designed by
EJ Slayton

Flowers & fans

DEC 1

At beginning of RS rows
K1 SSK.

At end of RS rows
K2tog, k1.

INC 1

At beginning of RS rows
K2, M1.

At end of RS rows
M1, k2.



When shaping, every pattern increase needs a corresponding decrease. If there are not enough stitches, work a partial repeat with remaining stitches in stockinette rib.

Back

With larger needles, cast on 89 (101, 113, 125, 137). Next row K1 (edge stitch), purl to last stitch, M1 (edge stitch). **Begin Chart A: Row 1 (RS)** K1, work Chart A to last stitch, k1. Continue to work 14-row repeat 3 times. Change to smaller needles and work Rows 1–34. **Next row** Knit. **Decrease row** (WS) K1, p4, (p2tog, p1, p2tog, p5) to last 12 stitches, p2tog, p3, p2tog, p4, k1 — 75 (85, 95, 105, 115) stitches. Knit 2 rows.

Stitch key

- ☐ Knit on RS, purl on WS
- ☐ Purl on RS, knit on WS
- ⊗ Yarn over fyol
- 7/ K2tog
- 5/ SSK
- 4/ S2P2

INTERMEDIATE



10 cm/4"



see Chart B
elongated for needles

1 2 3 4 5 6

Medium weight
10.5–12.0, 13.0, 14.0, 15.0 yd



4 mm x 4 mm, 4.5 mm x 4.5 mm

4 mm/5

6 H, 4, 6, 7, 8 mm (1 1/2")

&
stitch marker

NOTES
See School, page 208,
for abbreviations and
techniques.

Work first and last stitch in
garter stitch for selvedge
throughout.

Small: KNIT ONE,
CROCHET TOO Brae
Tweed in color 525 Moss

Founded in 1997 by Gloria Tracy and Susan Levin, Knit One, Crochet Too quickly established itself as a maverick, creative company for hand knitters in America. In January 2003, noted author/designer and past editor of both *McCall's Needlework & Crafts* magazine and *Cast On* magazine, Helene Rush, took over the business (now located in Winslow, in southern Maine). "Our mission is to provide inspiring yarns and patterns that bring as much pleasure to the knitter as it does to us," says Helene. "I love designing yarns, colors, and projects. I create 99% of all the designs." Helene finds inventory management the biggest challenge — anticipating demand, predicting decline of demand, minimizing back orders, and liquidating yarn past its prime."

Brae Tweed is a softly spun blend of wool, baby llama, and bamboo. All 10 colors are light to medium dark to allow the ribs of tweed to show. The yarn knits to a baby fabric with a slight halo.



www.knitonecrochettoo.com



"hey man, did you see the colors of Ty-Dy?
Groovy...!"



Ty-Dy 100% cotton



Ty-Dy Socks



Ty-Dy Dots



Ty-Dy Wool



Ty-Dy Socks Dots



**KNIT ONE
crochet too**

visit us online at knitonecrochettoo.com
to find a retailer near you
or call 207-892-9625

available in
100% cotton in worsted weight
in long color repeats or dot print

100% superwash wool
in worsted weight

80% superwash wool/20% nylon sock weight
in long color repeats or dot print





The classic cardigan becomes a modern work of art with diamond and lozenge cables and ribs. Texture can be so appealing in an luxurious alpaca yarn. Finish your masterpiece with 5 pairs of great buttons; you are ready for any occasion.

designed by
Kathy Zimmerman

What's your angle?

DEC 1

At beginning of RS rows K1, 2tog.

At end of RS rows SSK, k1.

Back

With smaller needles, cast on 114 (114, 128, 128, 142). Knit 2 rows. Set-up row (WS) P2, [k2, p4, k2, p2] to end. Work 2 rows of Chart A twice. Next row (RS) K7 (7, 14, 14, 21), place marker (pm), k100, pm, knit to end. Increase row (WS) K1 (edge stitch) knit to first marker, increasing 0 (4, 1, 4, 0) evenly spaced; p2, [k4, p2] to 2nd marker; knit to end, increasing 0 (4, 1, 4, 0) evenly spaced—114 (122, 130, 136, 142) stitches. Change to larger needles.

Begin Pattern: Row 1 (RS) K1, purl to marker, work Chart B (see page 102) to marker, purl to last stitch, k1. Keeping edge stitches-in-garter stitch, continue in Chart B and reverse stockinette stitch (rev St st) until piece measures 15 (15½, 15½, 15½, 16)", end with a WS row.

Slope neckline

At beginning of every row, bind off 6 (7, 8, 9, 9)



Stitch key

- ☐ Knit on RS, purl on WS
- ☐ Purl on RS, knit on WS

Chart A



twice, then 2 stitches 2 (4, 4, 4, 0) times. Dec 1 each side every RS row 6 (0, 5, 4, 5) times—86 (88, 92, 94, 96) stitches. Work even in pattern until armhole measures 7½ (8, 8, 8½, 9)", end with a WS row.

INTERMEDIATE



S 34, L, XL, 2X

A 18½, 45, 48, 50"

B 27½ (34), 24½, 25, 30"

C 18 (19, 21, 22, 23½)"

10cm/4"

28

34

see Chart B

using larger needles

1 2 3 4 5 6

Mod yarn weight

1250 (125, 1500, 1625, 1750) yds

4.5mm (US7)

3.75mm (6/5)

in 19cm (7½")

&

cable needle

stock-in-trade

NOTES

See School, page 208,

for abbreviations and

techniques

In 2004, husband and wife team Mark & Susan Morco opened Kollage Yarns with a simple idea — provide innovative fibers and impeccable customer service to the knitting world. This Birmingham, Alabama-based company is about innovation. "We continue to reinvent our company based on customer feedback," says Susan. "And it's fun! Nothing is more important than to listen to our customers. We go to consumer shows and invest in consumer outreach and social media so we can be accountable — not only to our stores, but also to their customers."

Although Kollage Yarns is known for alternative fibers — milk- and comb-based yarns — they are best-known for their square needles. The original needles were handmade in wood by Mark's father as special gift to their shops. To everyone's surprise, the shops began placing orders. After manufacturing the needles for a year, Kollage switched to aluminum for a better range of sizes. Knitters began to report reduced stress on their hands — a specialty people with arthritis or carpal tunnel. And knitters seemed to create more uniform stitches when knitting with them... the rest is history!

kollage

www.kollageyarns.com

Small: KOLLAGE YARNS
Solace in color 7705
Chave





Spills:

- ☐ Knit on RS, purl on WS
 ☐ Purl on RS, knit on WS
 ☒ 1/1 ABC Sl 1 to cn, hold
 to back, k1; k1 from cn
 ☒ 1/1 LC Sl 1 to cn, hold
 to front, k1; k1 from cn
 ☒ 1/1 ABC Sl 1 to cn,
 hold to back, k1; p1 from cn
 ☒ 1/1 LPC Sl 1 to cn, hold
 to front, p1; k1 from cn

Shape shoulder

At beginning of every row, bind off 7 (8, 8, 8) stitches 4 times, then B (7, 8, 9, 9) twice. Bind off remaining 42 (42, 44, 44, 46) stitches.

Left Erosion

With smaller needles, cast on 52 (52, 58, 59, 66). Knit 2 rows. Set-up row (WS) K1 (center front), p2, (k2, p1, k2, p2) to end. Work 2 rows of Chart A twice, keeping center front stitch in garter stitch. Next row (RS) K7 (7, 14, 14, 21) pm, knit to end. Increase row (WS) Knit, increasing @ H, 1, 4, 6, evenly spaced after marker—52 (58, 60, 66).

A twice, 1. slipping center front stitch in garter stitch. *Next row* (RS) K4S, pss, kn1 to end. *Increase row* (WS) Kn1 to marker, increasing 0 (4, 1, 4, 0) evenly spaced; kn1 to end—52 (56, 60, 63, 66) stitches. Change to larger needles. *Begin pattern:* *Row 1* (RS) K1 (center front), work Chart B to marker, purl to last stitch, K1 (edge stitch). *Continue* as for Left Front, EXCEPT reverse shaping. *Bind off* for armhole at beginning of WS row, and decrease at end of RS row. *Shape neck* at beginning of RS row. *Shape shoulder* at beginning of WS row.

Slavery

With smaller needles, cast on 50 (50, 54, 54, 58). Knt 2 rows. *Set-up row* (WS) K0 (0, 2, 2, 0), [p4, k2] 1 (1, 1, 1, 0) time, pm, p2, [k2, p1, k2, p2] to last 3 (3, 5, 5, 0) pm, [k2, p1] 1 (1, 1, 1, 0) time, k0 (0, 2, 2, 0). *Next row* (RS) P0 (0, 2, 2,

OL 10.1.103

A between markers, [p2, k0] 1 0, 1, 1, 0
 0 time, p0 00, 2, 2, 0. Continue in rib

and \mathcal{O}

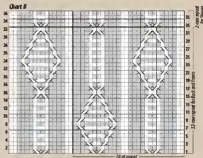
rower, removing market. Change to

largest net

1 (RS) P3 (3, 5, 5, 7), pm, work Chart B across next 44 stitches, pm, p3 (3, 5, 5, 7). Continue working rev St st and Chart B through Row 36, then repeat Rows 35–36 and **AT SAME TIME**, increase 1 each side every 6th row 4 (6, 3, 6, 3) times, then every 8th row 8 (5, 9, 7, 5) times, working increases in rev St st—24 (26, 28, 30, 32) stitches. Work

...evenly varied

19, 19, 19", end with a WS row.
Shape cap



Reprint Chart 2, Rows 1–12 by book for slivers, and Chart 2, Rows 1–26, then reprint Rows 25–26.

6, 6, 6) times. Dec 1 each side every RS row 7 (6, 2, 1, 0) times, then every 4th row 0 (1, 3, 4, 5) times. At beginning of every row, bind off 2 once, 3 twice, then 4 twice. Bind off remaining 22 stitches.

Fishing

Block pieces. Sew shoulders.

Downloaded At: 11:53 11 September 2009

With smaller needles and RS facing, pick up and knit (PUK) 102 (102, 102, 109, 109) evenly along Left Front edge. Knit 2 rows. Set-up row (WS) K1 (edge stitch), p2, (k2, p1, k2, p2) to last stitch, k1 (edge stitch). Keeping edge stitches in garter stitch, work rib as established for 6 more rows. Knit 1 row. Bind off knitwise.

Buntrock/Chen Band

Pick up and knit as for buttonband.
Knit 2 rows. Buttonhole row (WS) K1

4 times: p2, k2, p1, k2tog, yo, (p2, k2, p1, k2) 1 (1, 1, 2, 2) times, p2, k1 (edge stitch). Continue working 2 rows of Chart A 3 more times, keeping edge stitch in garter (knit every row). Knit 1 row. Bind off.

Winkelband

With inner needles and RS facing, beginning at Right Front Neck, PUK7 across top of buttonhole band, 6 (5, 7, 7, 8) across bound-off edge of neck, 17 (17, 17, 17, 17) along side of neck, 42 (42, 42, 42, 50) across Back Neck, 17 (17, 17, 17, 18) along left side of neck, 6 (5, 7, 7, 8) across bound-off edge of neck and 7 across top of buttonband—102 (102, 105, 108, 116) stitches. Work as for buttonband, working buttonhole beginning on 3rd chart row as follows: k3, p2tog, yo.

Set in sleeves. Sew side and sleeve seams. Sew on buttons.



feed your creativity

10 classes, 10 fibers, 10 patterns
& 10 techniques in 10 months.
Enhance your knitting skills.
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www.kollageyarns.com

kollage



A simple ribbed sweater becomes more wonderful when diamond windows interrupt every third rib. The heather yarn adds a rugged charm while the serene color adds polish. Who can resist?

designed by
Kate Lemmers

Ins and outs

DEC 1

At beginning of RS rows K1, k2tog.

At end of RS rows SSK, k1.

INC 1

At beginning of RS rows K1, M1.

At end of RS rows M1, k1.

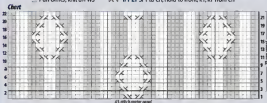
Back

Cast on 83 (93, 99, 107, 115). **Foundation row 1** (RS) K1 (1, 2, 1, 3, p4 (2, 4, 2, 4), (k3, p4) 11 (12, 13, 14, 15) times, k1 (3, 2, 3, 3), p0 (2, 3, 2, 3), k0 (1, 0, 1, 0). **Row 2** Knit the knit stitches and purl the purl stitches. Repeat last 2 rows 0 (0, 3, 5, 7) more times. **Heigh Chart** **Row 1** Work 10 (15, 18, 22, 26) in rib, place marker (pm), work Chart, pm, work rib to end. Continue working in pattern until piece measures 16½ (17, 17½, 18, 18½)", end with a WS row.

Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS

- ◁ 1/1 RT Sl 1 to cr, hold to back, k1, k1 from cr
- ▷ 1/1 LT Sl 1 to cr, hold to front, k1, k1 from cr



63 stitches center panel

Kraemer Yarn's long history starts in 1887 with Kraemer Textiles. Founded in Nazareth, Pennsylvania, by Henry Kraemer to produce women's silk hosiery, the company was purchased by the Schmidt family in 1907.

Today, President David Schmidt spearheads the Kraemer Yarn line of hand-knitting yarns. Son Davey is research & development manager; younger bio the Victor works with shops and is the tour guide. When you visit the plant (which is encouraged), he will show you around.

Operating 24 hours a day, Kraemer's 60 employees spin 30,000 pounds of yarn every week, more than enough to ornament the globe!

Merchandise manager Eleanor Swigger enjoys helping to develop new yarns. "Because Kraemer manufactures its yarn, the development time from concept to actual production is short, enabling us to most quickly to the market place. Each of our yarns is named after a Kraemer employee, providing a personal connection between the mill and the knitter," she adds.

Mauch Chunky, a single-ply blend of new Zealand and domestic wool, is available in 56 colors; many are mangle and incorporate small amounts of many different colors, creating interesting heather effects.

KRAEMER



www.kraemyarns.com

INTERMEDIATE



S 9M, 1, 1X, 3X
A 41M, 48, 53, 57"
B 21M (20, 21, 22, 23, 24, 25, 26)
C 28M (27, 28, 29, 30, 31, 32)

10cm/4"



56

over Chart

1 2 3 4 5 6

Bulky weight

90-95% (115, 130, 145) yds



6mm/US10



6mm/US10, 40m (147) long



8 stitches
cable needle (3)

NOTES

See School, page 208, for abbreviations and techniques. See page 106 to work RT and LT without cable needle.

Medium: KRAEMER
YARNS Mauch Chunky in
color 1037 Thyme





Shape armhole

Bind off 10 (13, 14, 16, 18) at beginning of next 2 rows—63 (67, 71, 75, 79) stitches. Continue in pattern, keeping first and last stitch in stockinette stitch, until armhole measures 9 (9 1/2, 10, 10 1/2, 11 1/2), end with a WS row. **Next row** Work 17 (19, 19, 20, 22) in pattern, bind off center 29 (29, 33, 35, 35), work pattern to end. Place stitches on hold.

Front

Work as for Back until armhole measures 6 1/2 (7, 7, 7 1/2), end with a WS row.

Shape neck

Next row (RS) Work 26 (28, 29, 29, 30) in pattern, place next 11 (11, 13, 19, 19) stitches on hold for front neck, join 2nd ball of yarn and work in pattern to end. Working both sides AT SAME TIME, bind off 4 (4, 4, 0, 0) at each neck edge once. Dec 1 each neck edge every RS row 5 (5, 6, 6, 6) times—17 (19, 19, 20, 22) stitches. Work even until armhole measures same as Back to shoulders.

Sleeves

Cast on 44 (44, 51, 51, 53). **Foundation row 1** (RS) K1, p2 (2, 2, 2, 3), k3, [p4, k] 5 (5, 6, 6, 6) times, p2 (2, 2, 2, 3), k1. **Row 2** Knit the knit stitches and purl the purl stitches. Repeat last 2 rows until piece measures 2 1/2" inc 1 each side (working increases into pattern) every 4th row 0 (2, 0, 2, 4) times, every 6th row 12 (14, 14, 14, 13) times, then every 8th row 2 (0, 1, 0, 0) times—72 (76, 81, 83, 80) stitches. Work even until piece measures 19 1/2 (20, 20 1/2, 21, 20 1/2) from beginning. Mark each end for cap. Work even in pattern for 2 1/2 (3, 3 1/2, 4, 4 1/2) more. Bind off in pattern.

Finishing

Block pieces. Join shoulder seams using 3-needle bind-off.

Neckband

With RS facing, circular needle, and beginning at right shoulder seam, pick up and knit 70 (70, 77, 84, 84) around neck. Place marker for beginning of round and join. **Round 1** P0 (0, 1, 2, 2), k2 (2, 3, 3, 3), [p4, k] to last 5 (5, 3, 2, 2) stitches, p4 (4, 3, 2, 2), k1 (1, 0, 0, 0). Work in rib until band measures 1" Bind off loosely in pattern.

Set in sleeves; sew top of sleeve to straight edge of armhole. Sew side portions above marker to bound-off armhole stitches. Sew side and sleeve seams. □



Knit-Wise—Now, outside, rather, without a cable

1/1 Left twist (1/1LT)



1 Bring right needle behind first stitch on left needle, and rotate between first and second stitches. Knit second stitch, but do not remove it from left needle.



2 Bring right needle to right and in front of first stitch and knit first stitch.



3 Pull both stitches off left needle. Completed 1/1 LT: 1 stitch crosses over 1 stitch and to the left.

1/1 Right twist (1/1RT)



1 Bring right needle in front of first stitch on left needle, knit second stitch but do not remove it from left needle.



2 Knit first stitch.



3 Pull both stitches off left needle. Completed 1/1 RT: 1 stitch crosses over 1 stitch and to the right.

• MAUCH CHUNKY - SUMMIT HILL - TATAMY - NATURALLY NAZARETH •

• BURN CREEK - TATAMY TWEED - BELFAST - PERFECTION - FOUNTAIN HILL - NATURALS

• STOTTS RANCH - STERLING SILK & SILVER - LIMITED EDITION ALPACA - SA - SOCK

KRAEMER



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Nine knit blocks assemble into a great blanket for your newest family addition. The blend of stockinette squares and garter half-blocks offer a chance to play with color and a diversion from just knitting squares.

designed by
Bobbi Anderson for Red Heart

Bobbi's blocks

2-color Garter Stitch Blocks

MAKE 2 WITH A AND C; MAKE 2 WITH A AND D.

With A, cast on 2. *Row 1* (RS) Knit in front and back of stitch (KfB), k1—3 stitches. *Rows 2–69* K1, Right Lifted Increase (RLI) knit to end—71 stitches. Cut A and join second color. *Rows 70–138* K1, k2tog, knit to end—2 stitches. *Next row* K2tog. Fasten off.

Stockinette Stitch Blocks

MAKE 1 WITH A; MAKE 4 WITH B.

Cast on 51. Work even in stockinette stitch until piece measures 12", end with a WS row. Bind off.

Finishing

Sew blocks together, following diagram for placement. *Border*

With RS facing, A, and beginning at any corner, pick up and k150 along side of blanket. *Row 1* (WS) Knit in front and back of stitch (k1fb), knit to last 2 stitches, k1fb, k1. *Row 2* Knit. *Row 3* Repeat *Row 1*. *Change to B*. *Row 4* Knit. *Row 5* Repeat *Row 1*. *Row 6* Knit. Bind off knitwise. Repeat for remaining 3 sides. Sew corner entries. □



Right lifted increase

Knit into right loop of stitch in row below next stitch on left needle (L), then knit stitch on needle (C).



it's
easy
—go
for it!

EASY

One size
37" x 37"

10 cm/4"



Use stockinette stitch,
using large or medium

1 2 3 4 5 6

Medium weight

A 37 yb

B 50 yb

C & D 15 yb each



Size 10/US

See *School*, page 208,
for abbreviations and
techniques.

"Everyone starts with Red Heart." And people have been starting and working with Red Heart for almost 75 years. Coats & Clark (makers of Red Heart) was founded by James and Peter Coats (J & P Coats) and Patrick Clark in 1912.

"I love the fact that we create affordable yarns that appeal to people of all tastes and skill levels," says Nancy Thomas, creative director (and a past editor of *Knitter's Magazine*). "We like to say we sell 'yarns and designs for real life.'"

Red Heart is best known for Super Saver—millions of skeins a year are sold throughout the world. "I think it would interest people to know how carefully Coats researches and tests the yarn to make sure that the quality and color are consistent," says Nancy. "We spend a lot of time creating products that will have great appeal. Currently we are working with Debbie Stoller on a line of natural yarns called *Satch Nation* and with JoJo and Monica Simmons (aka *The Double Satch Twins*) to bring a new dimension to Red Heart. "Red Heart Soft" Yarn is the perfect all-purpose yarn, and available in 38 colors including 8 multis.



www.shopredheart



Chic Cable Sweater

WR2145



This and other free patterns
available at
www.redheart.com
www.coatsandclark.com

Choose sock yarn for a durable and washable kid knit. This pattern is versatile as the skirt is the same for all sizes; only the bodice and sleeves are sized. When you're ready for a larger size, just reknit the bodice.

designed by
Susan Borovsky

Sock to frock

DEC 1

At beginning of RS rows K2, SSK.
At end of RS rows K2tog, k2.

2/3 RIB—IN THE ROUND
Round 1 (K2, p8) to end.
Round 2 Knit.

2/3 RIB—IN ROWS
Row 1 (WS) (K3, p3) to last
3 stitches, k3.
Row 2 (RS) Knit.

DRESS

Skirt

With larger needles, cast on 200. Place marker (pm) and join to work in the round. (Knit 1 round, purl 1 round) 6 times. Work in 2/3 Rib until piece measures 11 (13, 15)". Change to smaller needle.

SIZE 12 MOS ONLY Next row K2tog to end — 100 stitches.



Back

Work in stockinette stitch (St st) until Back measures 3½ (4, 4½)", and with a WS row. Next row K13 (15, 17), place center 24 (30, 33) on hold, join another ball of yarn and knit to end. Working both sides at once, work 8 (10, 12) rows even. Bind off.

Front

Return held Front stitches to needle. Join yarn and work in St st until Front measures 1½ (2, 2½)".

SIZE 18 MOS ONLY Next row (K2tog twice, k1) to end — 120 stitches.

SIZE 24 MOS ONLY Next row (K2tog, k1) to last 2 stitches, k2tog — 133 stitches.

ALL SIZES Knit 5 rounds even. Divide front and back. Place last 50 (60, 66) stitches on hold for Front. Continue on remaining 50 (60, 67) stitches for Back.

EASY +



12 mos (18 mos, 24 mos)

A 16 (18, 22)"
B 15 (18, 20)"
C 4 (7, 8)"

10 cm/4"



ever stockinette stitch,
always smaller needles

1 2 3 4 5 6

Super fine weight
45 (55, 65) yds



17 mos/18, 60 cm (24) long
3. Sizes/US 4, 4½ (16) long



in 18 mm (7/8") diameter



stitch marker

NOTES

See School, page 208,
for abbreviations and
techniques.

Dress is worked in one
piece to underarm,
then divided and fronts
and back are worked
separately.

12 mos: MALABRIGO
YARN Sock in color #416
indirecta

In late 2005, Antonio Gonzalez-Armas and brother-in-law Tobias Feder brought Malabrigo to the US and quickly gained traction in the market. Their Ravelry group, the malabrigo junkies, posts so much that it's difficult for even the most die-hard fans to keep up.

Neither Antonio nor Tobias come from a fiber or textile background. "My education is as a classical musician and Antonio is an architect. Before this I managed a forestry company. But we both love this business, I love to be in touch with the customers, see them at each trade show. We develop bonds."

"We want to sell the best possible product at affordable prices," says Tobias. "We want to do everything ourselves, being not only a distributor but also a producer." And Antonio does the colors. Their success is not without it's challenges. "Trying to keep up with first-world quality and demand from a third-world country is a challenge," Tobias admits.

Malabrigo Yarn is known for soft and colorful yarns, especially in their very popular Malabrigo Merino Worsted in over 80 colors. The new superwash worsted weight is named Rio because it has 4 pile, and as Uruguay has 4 big rivers, each ply represents a river.

malabrigo yarn
www.malabrigoyarn.com



end with a WS row. **Next row** K17 (19, 21), place center 16 (22, 24) on hold, join another ball of yarn and knit to end. Working both sides at once, Dec 1 each neck edge every RS row 4 times—13 (15, 17) stitches remain on each shoulder. Work even until same length as Back. Bind off.

Sleeves

With larger needle, RS facing, and beginning at right Front shoulder, pick up and knit (PUK) 78 (83, 88) along armhole to Back shoulder. Work 2/3 Rib in rows for 2". Knit 6 (8, 8) rows. Bind off.

Repeat for left Sleeve, EXCEPT begin at left Back shoulder and work to Front shoulder.

Finishing

Front neck and button band

With RS facing and smaller needle, PUK12 (14, 16) down left Front neck, k16 (22, 24) from holder at center Front, PUK12 (14, 16) up right Front neck—40 (54, 56) stitches. Knit 3 rows. Bind off.

Back neck and buttonhole band

With RS facing and smaller needle, PUK25 along back edge of right Sleeve, 12 (14, 16) along right shoulder, 8 (10, 12) down right Back neck, k24 (30, 33) from holder at center Back, PUK8 (10, 12) up left Back neck, 12 (14, 16) along left shoulder, and 25 along back edge of left Sleeve—114 (128, 139) stitches. Knit 3 rows. **Row 4** (RS) K2, [bind off next 4, knit until 7 stitches on right needle after bind-off] 3 times, knit to last 33 stitches, work from [] to [] 3 more times. **Row 5** (WS) (K2, cast on 4) 3 times, knit to next set of bound-off stitches, [cast on 4, k7] to end. Knit 3 rows. Bind off.

Sew on buttons to match buttonhole placement.



Knit Wise

2-row buttonhole



Row 1 (right-side) Work 3 stitches. With left needle, pull right stitch over the left and off needle (1 stitch bound off). * Work 1, pull first stitch over work 1, repeat from * for each bound-off buttonhole stitch.



Row 2 Cast on same number of stitches that were bound off, using loop cast-on.

Back gloves & scarves to be sewn on for handknitting. But garments you can loosen the gauge using larger needles as the sleeve reaches much less wear than mittens or running would impart. Just make sure that your new "approved" gauge creates a worked fabric.



LOVE THE **COLOR**
LOVE THE YARN

malabrigo



www.MalabrigoYarn.com

Elegant





A blend between a shawl and a cardigan, we offer a wrap that has as much personality as its wearer. Wrap it round your shoulders for warmth, or pin it round your torso to turn up the heat for an evening out.

designed by
Kirstin Muench

Shardigan

Front

Cast on 80 (90, 98, 94). Work in stockinette stitch until piece measures 32 (34, 36, 38)", end with a WS row.

Sleeve

Next row (RS) Bind off 50 (58, 62, 58), work to end—30 (32, 36, 40) stitches. Work until Sleeve measures 18 (19, 20, 21)". Bind off.

Back

Work same as for Front EXCEPT bind off for Sleeve at beginning of WS row.

Finishing

Sew side and under-sleeve seams. Sew seams at top of Sleeve from cuff to 3 (3, 4, 4)" past shoulder line. Place garment in a zippered mesh bag and place in washing machine along with 1 tablespoon of mild detergent and a garment of a similar color that will not shed. Wash using smallest load and hot water on gentle cycle. Tumble dry on medium heat until nearly dry. Remove from bag and lay flat, blocking to shape with particular attention to straightening sleeves. Leave undisturbed until completely dry. \square



In 1963, Dieter (an avid knitter) and Volker Muench started Muench Yarns to bring European yarns to the US. Today daughter Kirstin carries on the family business. She remembers that the company, now headquartered in Petaluma, California, in the middle of wine country, started in the family laundry room with storage in the garage and only a variable bedroom.

It is apparent that Kirstin (formerly a makeup artist) is a "yarn person." "I love handling and swatching yarn," says Kirstin. "I have a super-short attention span. I swatch new yarns, design in my mind, and then I'm done!"

Kirstin recalls, "Years ago I was in the Atlanta airport rushing to a last-minute gate change. I'm on the subway next to a woman whose bag is open. I look down and I say, 'Oh you're a knitter,' she says, 'Yes, I live to knit.' I tell her my business is importing yarn. 'What company?' I tell her. She screams, 'TOUCH ME!' And everyone else starts.

Touch Me, first introduced in the Fall of 1991, is available in 48 colors. Touch Me Dye comes in 18 ombre and tweed-dyed colorways.



www.muenchyarns.com

it's
easy
...GO
for it!

EASY



S (M, L, XL)

A 54 (64, 65, 68)

B 10 (12, 14, 16)

C 12 (13, 14, 15)

Measurements of the falling and blocking

10 cm/4"

24

15

over stock button with after blocking and blocking

1 2 3 4 5

Bulk weight

1000/2000 1400 1500 yds

5mm/US 8

NOTES

See School, page 208, for abbreviations and techniques.

Medium: MUENCH
YARNS Touch Me in
color 3615



The advertisement features three models showcasing different styles of clothing made from Lana Grossa yarn. In the top left, a model stands wearing a dark green, textured, knee-length tunic with a wide collar and long sleeves, paired with dark pants. In the top right, a model stands wearing a vibrant purple, textured, knee-length tunic with a wide collar and long sleeves, also paired with dark pants. In the bottom right, a model is seated on a large, brown leather armchair, wearing a dark blue, textured, knee-length tunic with a wide collar and long sleeves, paired with dark pants. The background is a simple, light-colored wall with a dark horizontal line.

LANA GROSSA

For a retailer near you visit us at
www.muenchyarns.com
or call 1-800-733-9276
Lana Grossa yarns available
only in fine yarn shops
Patterns shown available in
Ragazza #2

Rogal





Fancy yarns demand simple or clever silhouettes. Make a few minis and combine them with a ripple pattern for a shrug that is flattering for most everyone.

designed by
Rick Mondragon

Silver plumes

RIPPLE MULTIPLE OF 31 (35)

Work in intarsia, working each repeat of pattern with a separate ball of yarn.

Row 1 (RS) [K1, SSK, k12 (14), yo, k1, yo, k12 (14), k2tog, k1] to end. Row 2 (WS) Purl.

MITERED SQUARE

With larger needle, cast on 31 (35). **Row 1 and all WS rows knit.** Row 2 K14 (16), S2KP2, k14 (16). Row 4 K13 (15), S2KP2, k13 (15). Row 6 K12 (14), S2KP2, k12 (14). Row 8 K11 (13), S2KP2, k11 (13). Continue as established, working 1 fewer stitch before and after S2KP2 every RS row until 3 stitches remain. Next row S2KP2—1 stitch. Fasten off.

Back

Make 5 Mitered Squares for lower edge of Back. With larger needle, pick up and knit (PUK) 15 (17) along right edge of 1 square, 1 stitch in point (last stitch of square), and 15 (17) along left edge—31 (35) stitches. Repeat PUK31 (35) using a separate ball of yarn for each of remaining 4 squares—155



(175) stitches. Beginning with Row 2, work 25 (29) rows in Rippla pattern.

Shape armhole

Next row (RS) bind off 14 (16), continue in pattern until there are 17 (19) stitches after bind-off, place marker (pm), work to end. Next row (WS) bind off 14 (16), purl until there are 17 (19) stitches after bind-off, pm, purl to and—127 (143) stitches. Next row K2, yo, k12 (14), k2tog, k1, work to next marker; k1, SSK, k12 (14), yo, k2. Next row Purl. Repeat last 2 rows 14 (16) more times. Cut yarns and leave stitches on needle.

INTERMEDIATE



5-14 (L-1X)

A 16/18 (17)

B 17/1 (19) 1"

18cm (4")

20

15

over 2 stitches the stitch
using larger needle to

Mitered square measures 4 1/4" x
each side

1 2 3 4 5 6

Needle size weight
4/5 16/19 yds



5mm (US 8) and 4mm (US 6)
40cm (16") long



12th holder

NOTES

See *School* page 208,
for abbreviations and
techniques, including
Intarsia.

Split one skein in half and
the other into thirds so you
will have 5 balls of yarn to
work the Back.

Weave in tails as you go to
avoid extra work later.

Small/Medium: PRISM
YARNS Wild Stuff in
color Denali

Mix equal parts artist, fiber lover, and entrepreneur and you get Prism Yarns. In 1984, Laura Bryant saw a market for hand-dyed yarns and set out to create the most beautifully colored yarns that she could. "I love creating with color and fiber every day," says Laura. When I am in the studio creating, Matt (Laura's husband) juggles the rest: employees, customers, production, and accounting." In addition to teaching and designing, Laura dyes every strand of yarn that leaves the studio!

Laura introduced Wild Stuff in 1992, the year Prism moved to St. Petersburg, Florida, from Buffalo, NY. Over 30 hand-dyed yarns, color- and gauge-coordinated are tied together by hand, end-to-end so that colors and textures magically change as you knit. "We carry four versions: the original—fluffy with lots of metallic, texture, and eyelash; Cool Stuff and Light Stuff with no wool or mohair; and Next Stuff, with calmer texture and no metallic or eyelash. Between the four styles, there are 50 or 60 color choices."

Prism obtains undyed goods from around the world, but all labor—dyeing, assembling Stuff, labeling, winding, and bagging—happens in the U.S. "Our product is a bit more expensive," says Laura, "but it supports Americans with a living wage and benefits."

PRISM
www.prismyarn.com



PRISM

We join you in celebrating
100 issues of Knitter's.
Congratulations XRX
on a job well done!



Please join Prism in celebration of 18
years of "Stuff", the original hand dyed,
hand tied, magically changing yarn.
Dyed & assembled in the US,
with loving care.

www.prismyarn.com
only makers of authentic
Wild, Cool, Neat & Light Stuff

Chase the chills with a quick knit shrug. Begin with a bunch of partial mitered squares and work simple stockinette for a soft play of colors. You will be amazed at how wonderfully this piece will fit into your fall wardrobe, so pick colors that define your look.

designed by
Rick Mondragon

Spumoni

DEC 1

At beginning of RS rows K1, k2tog.

At end of RS rows SSK, k1.

K2, P2 RIB

MULTIPLE OF 4 STITCHES + 2

WS rows (P2, k2) to last 2 sts, p2.

RS rows (K2, p2) to last 2 sts, k2.

Partial Mitered Squares (MARE 13)

With larger needle, cast on 31 (33, 35). **Row 1 and all WS rows** Knit. **Row 2** K14 (15, 16), S2KP2, k4 (15, 16); mark as RS. **Row 4** K13 (14, 15), S2KP2, k13 (14, 15). **Row 6** K12 (13, 14), S2KP2, k12 (13, 14). **Row 8** K11 (12, 13), S2KP2, k11 (12, 13). Continue as established, working 1 fewer stitch before and after S2KP2, until 15 (17, 19) stitches remain, end with a WS row. Cut yarn and place stitches on hold.

Back

With RS facing, place 7 Partial Mitered Squares onto larger needle — 105 (119, 133) stitches. Work in stock-

inette stitch until piece measures 5½ (6½, 7) from top of Partial Mitered Squares, end with a WS row.

Shape armholes

Bind off 6 (8, 10) at beginning of next 2 rows. Dec 1 each side every RS row 6 (8, 10) times — 81 (87, 93) stitches. Work even until armhole measures 4½ (7½, 8½)". Place stitches on hold.

Left Front

With RS facing, place 3 Partial Mitered Squares onto larger needle — 45 (51, 57) stitches. Work as for Back EXCEPT shape armhole at beginning of RS rows — 33 (35, 37) stitches. Work even until armhole measures 7½ (8½, 9½)". Place stitches on hold.

Right Front

Work as for Left Front, EXCEPT bind off for armhole at beginning of WS row and Dec 1 at end of RS rows.

Finishing

Join shoulders using 3-needle bind-off as follows: Join 33 (35, 37) stitches, bind off 15 (17, 19) across back neck, join 33 (35, 37) stitches.

it's
easy
to go
for it!

EASY +



5-6 (5-6, 7-8) 2X-3X

A 56 (56, 77) 1"

B 10 (10, 12) 2"

10 cm/4"



19 (19, 21) 15 (15, 17) 1"



12 (12, 14) 16 (16, 18) 1"

Medium weight
550 (700, 800) yds



5-6 (5-6, 7-8) 10 (10, 12) 15 (15, 17) 1"



stitch holders

NOTES

See School, page 208, for abbreviations and techniques.

Partial Mitered Squares are worked individually, then combined to work Back and Fronts.

Fiesta Yarns was founded in Santa Fe, New Mexico, 1982 by Sandra Wright. Ownership and location have changed several times, but Fiesta has stayed in New Mexico, where the magic began. When Brad & Jeanne Duncan took over in 2001, the company moved to Albuquerque.

Before buying Fiesta, Brad and Jeanne owned a cord and gift store in Tulsa, OK. Their background was in sales; they had been reps for one of the largest gift companies in the world. "When we bought Fiesta Yarns in 2001, I hadn't touched yarn since my great grandmother had taught me to knit and crochet. Now I can't imagine not knitting!"

If Fiesta had just one story to tell, it would be COLOR! Knitters love that their color combinations are wearable and timeless. Their signature yarn, La Bohème, has been their best-selling product for 28 years and now includes Insignia La Bohème, a semi-solid version, and Starburst La Bohème, with gold metallic spun into the fiber.

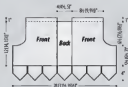
Brad and Jeanne think of themselves as "just a small, family-owned business." We note that Fiesta Yarns appeared in the first issue of Knitter's Magazine. Thanks for sticking with us!



www.fiestayarns.com

S-M: FIESTA La Bohème
In color 11744 Rhapsody





Front band

With RS facing, smaller needle, and beginning at top of Partial Square, pick up and knit (PUK) 48 (52, 56) along Right Front, working into each bound-off stitch along back neck, PUKS (8, 7), (Loop Cast-on 1, PUK2) 3 (1, 3) times, PUK4 (2, 6); PUK48 (52, 56) along Left Front, ending at Partial Mitered Square—114 (122, 134) stitches. Work K2, P2 Rib for 2". Bind off in pattern.

Armbands

With RS facing and smaller needle, PUK70 (82, 90) along armhole. Work K2, P2 Rib for 1". Bind off in pattern. Sew side seams. ∞



Knit-Wire

Loop cast-on



Long-tail loop cast-on



1 Hold needle in left hand and tail of yarn in right hand (allowing about 1" for each stitch to be cast on).

2 Bring right index finger under yarn, pointing toward you.



3 Turn index finger to point away from you.

4 Insert tip of needle under yarn on index finger (see above); remove finger and draw yarn snug, forming a stitch. Repeat Steps 2–4. After every few stitches, allow the yarn to hang freely to restore its original twist.



Loops can be formed over index or thumb.

*Long hand point down
to avoid slanting or
pulling of down on floor
loops work alternately
two different balls
of down. You have the
option of changing every
two, four, or dozen rows.
The down and down ends
will tell you when to
change balls.*



Congratulations Knitter's Magazine on 25 marvelous years!

Fiesta Yarns:
505 892 5008
5401 San Diego Ave. NE
Albuquerque, NM 87113



Look for the Month
Flower of the Month Colors
this Fall at your US



Get Set with Festival Yarns and
Color of the Month Program
Fiesta Color of the Month Program

www.FiestaYarns.com
email: customer-service@fiestayarns.com





Four panels of stockinette and reverse stockinette come together for the body of a pullover or cardigan. Once assembled they become quadrants of texture across the fronts and backs. Add small details of reverse crochet edges, and a novelty yarn with beads and silk leaves for a fun autumn look.

designed by
Barry Klein

Quadrants

K1, P1 RIB

(OVERLEVEN NUMBER OF STITCHES)

All rows (K1, P1) to end.

STRIP PATTERN

Row 1 (RS) With CC, purl. Row 2 (WS) Knit. Row 3 With MC, purl. Row 4 Knit.

DEC 1

At beginning of RS rows Work 1, k2tog.

At end of RS rows SSK, work 1.

INC 1

At beginning of RS rows Work 1, M1.

At end of RS rows M1, work 1.

PULLOVER

Left Back

With smaller needles and MC, cast on 36 (40, 44, 48). Work K1, P1 Rib for 2", and with a WS row Change to larger needles. Work in Stripe Pattern until piece measures 11", and with a CC WS row Change to MC

and work in stockinette stitch (St st) until piece measures 15½ (16, 16½, and with a RS row

Shape armhole

Next row (WS) Bind off 5 (6, 7, 8), purl to end—31 (34, 37, 40) stitches. Work until armhole measures 7 (7½, 7¾, 8) Bind off

Right Back

With smaller needles and MC, cast on 36 (40, 44, 48). Work K1, P1 Rib for 2", end with a WS row Change to larger needles. Work in St st until piece measures 11", end with a WS row. Work in Stripe Pattern until piece measures 15½ (16, 16½, and with a WS row.

Shape armhole

Next row (RS) Bind off 5 (6, 7, 8), knit to end—31 (34, 37, 40) stitches. Work even in Stripe Pattern until armhole measures same length as Left Back. Bind off

Left Front

Work as for Right Back EXCEPT when armhole measures 2 (2, 2½, 2¾), end with a RS row.

it's
easy
...to
for it!

EASY



1 STANDARD KIT

5 (M, L, TK)

A 36 (40, 44, 48)

B 27 (31, 34, 37)

C 25 (29, 32, 35)

D 25 (29, 32, 35)

E 25 (29, 32, 35)

F 25 (29, 32, 35)

G 25 (29, 32, 35)

H 25 (29, 32, 35)

I 25 (29, 32, 35)

J 25 (29, 32, 35)

K 25 (29, 32, 35)

L 25 (29, 32, 35)

M 25 (29, 32, 35)

N 25 (29, 32, 35)

O 25 (29, 32, 35)

P 25 (29, 32, 35)

Q 25 (29, 32, 35)

R 25 (29, 32, 35)

S 25 (29, 32, 35)

T 25 (29, 32, 35)

U 25 (29, 32, 35)

V 25 (29, 32, 35)

W 25 (29, 32, 35)

X 25 (29, 32, 35)

Y 25 (29, 32, 35)

Z 25 (29, 32, 35)

AA 25 (29, 32, 35)

AB 25 (29, 32, 35)

AC 25 (29, 32, 35)

AD 25 (29, 32, 35)

AE 25 (29, 32, 35)

AF 25 (29, 32, 35)

AG 25 (29, 32, 35)

AH 25 (29, 32, 35)

AI 25 (29, 32, 35)

AJ 25 (29, 32, 35)

AK 25 (29, 32, 35)

AL 25 (29, 32, 35)

AM 25 (29, 32, 35)

AN 25 (29, 32, 35)

AO 25 (29, 32, 35)

AP 25 (29, 32, 35)

AQ 25 (29, 32, 35)

AR 25 (29, 32, 35)

AS 25 (29, 32, 35)

AT 25 (29, 32, 35)

AU 25 (29, 32, 35)

AV 25 (29, 32, 35)

AW 25 (29, 32, 35)

AX 25 (29, 32, 35)

AY 25 (29, 32, 35)

AZ 25 (29, 32, 35)

BA 25 (29, 32, 35)

BB 25 (29, 32, 35)

BC 25 (29, 32, 35)

BD 25 (29, 32, 35)

BE 25 (29, 32, 35)

"Let the Yarns do the work," is the motto of Trendsetter Yarns, founded in 1989 by mother-and-son team Myrna and Barry Klein. Their mission—to bring the most exciting fashion yarns and designs to the retail knitting market, to set trends, and live up to their name.

Owner/Designer Barry Klein shared his thoughts from his Van Nuys, California, headquarters—"As I started working in the family retail yarn store at 13, I'm not sure there was life before yarn. I love creating new yarns for each season. It's a challenge to keep the stores excited. About 90% of our designs come from me. We are hands-on in every way from designing many of our yarns, to selecting colors, to designing sweaters, knitting them, writing patterns, and creating our books. We even self-publish our books so they're always available. We eat, sleep, and dream our product and love what we do."

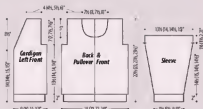
Trendsetter Yarns' Dune is ever popular—it has been in their line for 22 years and still is one of their top-sell yarns. Available in 35 colorways from prints to solids to self-striping—it combines luxury, girth, softness, and creativity. Solet's carved beads and fabric leaves are sewn into the yarn, not attached later.



TRENDSETTER YARNS

www.trendsetteryarns.com





Shape neck

Next row (WS) Bind off B, knit to end. Bind off 2 at beginning of next WS row. Dec 1 at neck edge every RS row 5 times—16 (19, 22, 25) stitches. Work even until armhole measures same length as Right Back. Bind off.

Right Front

Work as for Left Back until armhole measures 2 (2, 2 1/4, 2 1/2)", end with a WS row. Shape neck as for Left Front EXCEPT bind off on RS row.

Left Sleeve

With smaller needles and MC, cast on 34 (34, 36, 36). Work K1, P1 Rib for 2", end with a WS row. Change to larger needles. Work in Stripe Pattern until piece measures 9", then change to MC and St st. AT SAME TIME, inc 1 each side every 6th row 0 (5, 6, 7) times, then every 8th row 10 (5, 5, 5) times—54 (56, 58, 60) stitches. Work even until piece measures 16 1/2 (17, 18 1/4, 16 1/2)". Mark each side for cap. Work 1 1/2 (1 1/2, 2, 2)" more. Bind off.

Right Sleeve

Work as for Left Sleeve EXCEPT after rib, work 9" in MC and St st, then work in Stripe Pattern.

Finishing

Sew center front and center back seams. Sew shoulders. Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams.

Neck edging

With crochet hook and CC, work 1 round of single crochet around neck edge, then 1 round of reverse single crochet. Fasten off.

CARDIGAN

Left Back and Right Back
Work as for Pullover.

Left Front

Work as for Pullover until piece measures 14 (14 1/4, 15, 15 1/2", end with a WS row.

Shape front neck

RS decrease row Purl to last 3 stitches, p2tog, pl. Work 2 rows even. **WS decrease row** K1, k2tog, knit to end. Work 2 rows even. Repeat last 6 rows 6 more times, then work 1 more RS decrease row. AT SAME TIME, when piece measures same length as Back to armhole, shape armhole as for Right Back—16 (19, 22, 25) stitches. Work even until armhole measures same length as Back. Bind off.

Right Front

Work as for Pullover until piece measures 14 (14 1/4, 15, 15 1/2", end with a WS row.

Shape front neck

Next row (RS) K1, k2tog, knit to end. Work 2 rows even. **Next row (WS)** Purl to last 3 stitches, p2tog, pl. Work 2 rows even. Repeat last 6 rows 6 more times, then work 1 more RS decrease row. AT SAME TIME, when piece measures same length as Back to armhole, shape armhole as for Left Back—16 (19, 22, 25) stitches. Work even until armhole measures same length as Back. Bind off.

Finishing

Sew center back seam. Sew shoulders. Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams.



Neck edging

With crochet hook, CC, and beginning at lower edge of Right Front, work 1 row of single crochet up Right Front, around neck, and down Left Front, then work 1 row of backward single crochet. Fasten off. >

Backward single crochet



1 Insert hook into a stitch, catch yarn, and pull up a loop. Catch yarn and pull a loop through the loop on the hook.
2 Insert hook into next stitch to right.



4 Catch yarn and pull through both loops on hook; 1 backward single crochet completed.



3 Catch yarn and pull through stitch only (as shown). As soon as hook clears the stitch, flip your wrist (and hook). There are 2 loops on the hook, and the just-made loop is to the front of hook (left of old loop).



5 Continue working to the right, repeating Steps 2-4.

TRENDSETTER YARNS

OUR YARNS & PATTERNS WILL MAKE YOU THIS HAPPY!!!



Book #4103

To order our new Trendsetter Books from Series 4100, please send \$13.50/usd per Book to:
Trendsetter Yarns-16745 Saticoy St. #101, Van Nuys, Ca. 91406. To find your LYS and to see more of each book
and the featured yarns, visit our website at www.Trendsetteryarns.com

Essential





Make yourself a tote or two. Many knitters are enamored with the rigid-heddle looms, so we include directions for woven and knit variations. They are fun, fresh, and easy.

designed by
Judith Shangold

Tote trio

KNIT TOTE

Front and Back (MAKE 2)

With larger needles and A, cast on 84. Knit 1 row (WS). **Begin Chart** Work three 40-row repeats of Chart. With A, knit 2 rows. Continuing with A, work Rows 1 and 2 of Chart 9 times. Place stitches on hold.

Assembly

With RS together, join Front and Back with a firm 3-needle bind-off.

Side gussets

With smaller needle, RS facing, A, and beginning at a cast-on edge, pick up and knit 60 stitches along multicolored section, 1 in garter ridge, 16 across bottom, 1 in garter ridge, and 60 along multicolored section—140 stitches. Mark the 2 stitches worked in garter ridges. **Row 1** (WS) Knit.

Row 2 (RS) Knit to marked stitch, p1, knit to 2nd marked stitch, p1, knit to end. **Row 3** (Purl to 1 stitch before marked stitch, S2KP2) twice, purl to end. Repeat last 2 rows 8



Stitch key

Knit on RS, purl on WS
or Sl 1 with yarn to RS

Color key

A B
C D

more times—104 stitches. Fold piece in half with right sides together. Work 3-needle bind-off, beginning with first and last stitch of last row and ending with marked stitches.

Repeat for other side.

Lining

See Lining your bag, page 140.
Bottom support

Cut piece of fabric 17" x 8". Fold in half with right sides together (17 x 4"). Using 1/2" seam allowance, sew along 2 sides, turn RS out. Insert plastic canvas, then sew remaining side closed. Place support in bottom of bag, tuck in place.

Handles

Center handles at top of bag; with C, stitch in place.

INTERMEDIATE

One size

12" high x 18" wide x 20" deep

10 cm x 4"

40

30

over Chart
single garter rib side

1 2 3 4 5 6

Medium weight

A 25 yds

B, C and D 125 yds each

Sew on US 8 and knit US 6



extra needle for 3-needle bind-off

stitch markers

pair of jeans handles

1 yd cotton fabric for lining

1 1/2 yd cotton canvas for piping 1/2"

4 yd elastic

plastic canvas 11" x 12"

See School, page 208,
for abbreviations and
techniques.

Manos del Uruguay has a great story. The women who founded it in 1968 wanted to provide opportunities—economic, professional, and social—allowing women in rural Uruguay to remain in their villages. Now it's a cooperative of cooperatives—17 throughout the countryside, each run by its own members.

Lisa Meyers of Fairmount Fibers works with the cooperative to produce and deliver yarns their appeal to the U.S. market. "Developing new yarns, new colors, new designs is tremendously exciting," says Lisa. "I don't yet speak Spanish, but luckily the managers in Uruguay speak English."

Although Wool Classics—a handspun, kettle-dyed in more than 100 colors, single-ply, bulky wool—started it all, Manos now produces six other yarns, including soft luxury-fiber blends and finer-gauge yarns. "Manos" doesn't just mean Wool Classics anymore.

When we asked Lisa what inspires her, she answered "The intrepid new young knitters. They're not afraid of anything, they don't worry that a technique is 'too hard' for a beginner. They just find an instructional video online and go! It's exciting to see the craft moving forward (literally) in their hands."



www.fairmountfibers.com

Finishing

Pin fusible interfacing to WS of bag. Trace around bag shape, leaving bound-off stitches of knitting exposed. If interfacing isn't wide enough, cut separate pieces for the gussets. Cut out shape and fuse interfacing to WS of woven and knitted fabric. Sew bag seams.

Lining

See **LINING YOUR BAG**, this page.

FOR SMALL TOTE Center each end of handle in color block on one side with bottom of rings approximately 2" from top edge of bag. Using yarn, sew rings to bag through all layers. Repeat with other handle on other side.

FOR LARGE TOTE Center handle with bottom approximately 2" from top edge of bag. Using yarn and reinforced with strong thread, sew handles to bag through all layers. Repeat with other handle on other side.

Flower Embellishment

With B, cast on 4, leaving a long tail. Knit 1 row. **Row 1:** Cast on 4 KS. **Rows 2-4:** Knit. **Row 5:** Bind off 4, knit to end. **Row 6:** K4. Work Rows 1-6 five times more, then work Rows 1-4 once more. Bind off all stitches. Cut yarn, leaving a long tail. With yarn needle, thread tail through straight side edge, gather into a flower shape and fasten off. Sew half of cast-on edge to half of bound-off edge. Cut yarn, leaving a long tail.

Flower Center

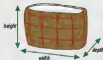
With A, cast on 1 (**knit**) twice—4 stitches. **Row 1:** Knit. **Row 2:** K2tog twice. Slip 1st stitch over 2nd to bind off. Cut yarn, leaving a long tail, and fasten off. Thread both tails through yarn needle and pull through center of flower. Leave all ends for attaching to bag. Sew flower to bag in desired location, sewing only through weaving and not lining. Weave ends through back of petals, securing them to weaving but leaving petal edges unstitched.

Large woven tote:
MANOS Wool Classica
In colors Brick S-4 (A),
Citrine 68 (B), Coffee G
(C), Jade 51 (D)



LINING YOUR BAG

1 Measure knit (Small, Large) bag and figure lining dimensions.



2 Cut lining fabric 1" larger than measurements, approximately 28½x12" (26½x15", 24x20½").



3 Fold in half and sew sides.



4 Make paper bag corners.

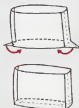


Fold seam for new fold.



Measure 11" (12, 15)" and seam across point on each side.

5 Test under.



6 Fold edge over.



7 Attach optional piping to top.



8 Insert lining into bag, and stitch to inside edge of bag. (Remember to fold Woven Bag edges to inside of bag.)



9 Attach handles, sewing through lining and bag.



10 Optional: Add bottom support to lend bag.





MAXIMA
the fair trade merino
L A C E
alpaca, silk, cashmere

free patterns
at fairmountfibers.com

Electric





Hit the jackpot with a fabric that combines three colors and three stitch patterns. The wide collar and cotton/wool blend yarn make for comfortable year round dressing.

designed by
Kathy Zimmerman

Trifecta

INC 1

At beginning of RS row k1, M1.

At end of RS row M1, k1.

Back

With larger needles and MC, cast on 97 (109, 121, 133, 145). **Row 1** (WS) P1, (k1, p1) to end. Work in rib until piece measures 1½ (1½, 2, 2, 2)", end with a RS row. **Next row** (WS) Inc 1 each side—99 (111, 123, 135, 147) stitches. **Begin Chart:**

Row 1 (RS) K1 (edge stitch), work Chart to last stitch, k1 (edge stitch). Continue as established, working edge stitches in garter stitch, until piece measures 14½ (15, 15½, 16, 16)", end with a WS row.

Shape armhole

Bind off 12 (14, 17, 20, 24) at beginning of next 2 rows—75 (81, 89, 95, 99) stitches. Work even until armhole measures approximately 2½ (3, 3, 3½, 4)", end with Row 4 or 14 of Chart. **Next row** With MC, k1, 1pt, k1 to end. Continue in rib until armhole measures 7½ (8, 8, 8½, 9)". Bind off loosely in rib.



Stitch key

- ☐ Knit on RS, purl on WS
- ☐ Purl on RS, knit on WS
- ☐ Yarn over (yol)
- ☐ On RS, Sl 1 purlwise with yarn at back of work.
- ☐ On WS, Sl 1 purlwise with yarn at front of work.

Color key

- ☐ MC ☐ A ☐ B

Front

Work as for Back until armhole measures 4½ (5, 5, 5½, 6)".

Shape neck

Work 21 (24, 26, 28, 29) stitches in rib. Join 2nd ball of yarn and bind off center 33 (35, 37, 39, 41), work in rib to end. Working both sides at same time, bind off 3 at each neck edge 1 (1, 2, 2, 2) times, 2 stitches 2 (3, 2, 3, 4) times, and 1 stitch 3 (2, 2, 1, 0) times—11 (13, 14, 15, 15) stitches. Work even until armhole measures same length as Back. Bind off loosely in rib.

INTERMEDIATE



5 (6, 6, 6, 6, 6)
A 36 (40, 44), 48 (52)
B 12 (12, 12, 12, 12, 12)
C 12 (12, 12, 12, 12, 12)

10mm/4"
32
22

over Chart, single larger needles

1 2 3 4 5 6

Medium weight
MC 125 (130, 135, 140, 145) yds
A 175 (180, 185, 190, 195) yds
B 230 (235, 240, 245, 250) yds

3mm/US 8

4mm/US 10, 12mm/US 12

NOTES

See School, page 208, for abbreviations and techniques.

Small: SCHULANA
Merino Cotton 90 in
colors 14 Cornflower
(MC), 42 Mahogany (A),
and 53 Squash (B)

In 1967 Ingrid and Hans Skacel founded a Seattle, Washington-based company to import quality European yarns to the American hand-knitting market. Today, their daughter Karin is moving Skacel into the future. After all, it's in her blood. "I've always been in the yarn business," says Karin. "Except when I owned a 'do-it-yourself' pottery and glass studio." "We are almost literally a 'mom and pop' operation," says Karin. "I run the company, my 'mom and pop' started the business and are there if I need them, my son is a sales rep, and Skacel's remaining 16 employees are predominantly, estrogen-driven, knitting fanatics. We may be incorporated, but we're certainly not a large corporation." "My parents grew their company with their own blood, sweat, and tears," says Karin. "Someday I hope to fill their shoes."

Skacel now has many best-selling lines of yarn and is best known for addi Turbo needles—a brand synonymous with quality and excellence in the knitting universe.

Merino Cotton 90 blends superwash merino and cotton into a year-round classic. The line includes basic and fashion colors in DK and worsted weights to keep you cool in summer, warm in winter, it launders well, and never itches.

www.skacelknitting.com







Sleeves

With smaller needle and MC, cast on 49 (49, 49, 55, 61). **Row 1** (WS) P1, B1, p1 to end. Work in rib until piece measures 2", end with a RS row. **Next row** (WS) Inc 1 each side — 51 (51, 51, 57, 63) stitches. Change to larger needles.

Begin Chart: Row 1 (RS) K1 (edge stitch), work Chart to last stich, k1 (edge stitch). Continue as established, Inc 1 each side every 4th row 0 (0, 3, 0, 1) times, every 6th row 10 (14, 16, 18, 17) times, then every 8th row 6 (3, 0, 0, 0) times, working increases into Chart pattern — 83 (85, 89, 93, 99) stitches. Work even until piece measures 18 1/2". Mark each end for sleeve cap. Work 2 (2 1/2, 3, 3 1/2, 4 1/2)" more. Bind off loosely in pattern.

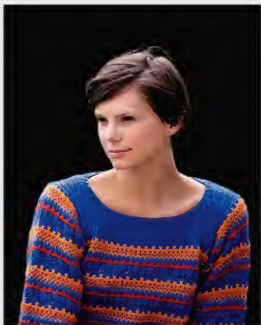
Finishing

Block pieces. Sew shoulders.

Neckband

With RS facing, smaller needle, MC, and beginning at left shoulder seam, pick up and k1/6 down Left Front neck, 33 (35, 37, 39, 41) along Front neck bind-off, 16 up Right Front neck, and 53 (57, 61, 65, 69) along Back neck — 118 (124, 130, 136, 142) stitches. Place marker for beginning of round and join. **Round 1** (K1, p1) to end. Work in rib until neckband measures 1 1/2". Bind off loosely in rib.

Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams. <3>





skacel collection, inc

www.skacelknitting.com




SCHULANA
au : renouveau de la laine

Pinturas

100% Pure New Wool

Crealana 27

Pattern #21

Fall 2010

Electric and exciting lenzing is in store. Pairs of lightning-bolt cables travel up the length of a garter-stitch jacket for graphic appeal. Green slip-stitch cables straddle the navy stripes for uninterrupted action.

designed by
Kate Lemmers

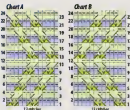
Green lightning

GARTER STRIPE PATTERN

Knit 2 rows MC and 2 rows CC.

Back

With MC, cast on 88 (96, 106, 114, 124). With CC, knit 1 row. **Set-up row (WS)** P1 (edge stitch), k15 (19, 23, 25, 30), place marker (pm), [p2, k1, p2, k4] before, pm, k4 (4, 6, 10, 10), pm, [k4, p2, k1, p2] twice, pm, k15 (19, 23, 25, 30), p1 (edge stitch). **Begin patterns:** **Row 1** With MC, k1, work Garter Stripe to marker, work Chart B twice to next marker, work Garter Stripe over center 4 (4, 6, 10, 10) to marker, work Chart A twice to marker, work Garter Stripe to last stitch, k1. Continue in pattern until piece measures 14½", end with a WS row.



Stitch key

- ☐ Knit on RS, purl on WS
- ☐ Purl on RS, knit on WS
- ☒ Sl 1 purlwise with yarn at WS of work

Color key

- MC
- CC

- 2/1 RC Sl 1 to cn, hold to back, k2; k1 from cn
- 2/1 LC Sl 2 to cn, hold to front, k1; k2 from cn
- 2/1 SLIP RC Sl 1 to cn, hold to back, sl 2 purlwise; k1 from cn
- 2/1 SLIP LC Sl 2 to cn, hold to front, k1; sl 2 purlwise from cn

INTERMEDIATE



XS (S, M, L, 1X)

A 34 (32, 40), 41, 50"

B 12 (24, 11, 27), 24"

C 20 (24, 21, 24, 12)"

1000/4"

40

18

over garter stitch

1 2 3 4 5 6

Medium weight

MC & CC 600 (103, 790, 820, 820)

yds (m)

4.5mm (US 7), 40in (101.5cm)

8

stitch markers

can be used

to separate color

matching thread

and sewing needle

Notes

See School, page 208,

for abbreviations and

techniques.

Work first and last stitch in

stockinette stitch for edge

stitch throughout.

Slp stitches purlwise with

yarn at WS of work.

Small: BROWN SHEEP

Lamb's Pride Worsted in

colors M82 Blue Flannel

(MC) and M191 Kivi (CC)

Brown Sheep Yarns of Mitchell, Nebraska, is one of Knitter's Magazine's oldest connections in the Knitting Universe. The company was founded by then-sheep-ranchers, Marian and Janet Brown, in 1940 as a way to add value to their product. We fondly remember Marian's sales calls to The Golden Fleece in our pre-publishing days.

Since daughter Peggy Jo and her husband Robert Wells have joined the business, much has changed, but not their mission—to offer a high-quality, natural fiber yarn, manufactured here in the US, and supported by excellent service. "I love my job," Peggy says. "I am responsible for production, quality control, new product development, and personnel. Today the challenge is to compete with foreign-made yarns while paying US wages and offering benefits." Peggy continues, "Even though our mill sits on the land that my Great-Grandfather purchased over 100 years ago, we now export to most European block countries as well as many other countries around the globe."

Their perennial best-seller, Lamb's Pride, is available in worsted and bulky weights and in over 90 colors.



www.brownsheep.com



DEC 1

At beginning of RS rows

K1, k2tog.

At end of RS rows SSK, k1.

INC 1

At beginning of RS rows

K1, M1.

At end of RS rows M1, k1.



Shape armhole

Bind off 12 (3, 16, 16, 22) at beginning of next 2 rows—64 (70, 74, 78, 80) stitches. Work even until armhole measures 7½ (8, 8½, 9, 9½)”, and with a WS row **Next row** (RS) Work 16 (18, 19, 19) stitches, bind off 32 (34, 36, 40) for back neck, work to end. Place remaining stitches on hold.

Left Front

With MC, cast on 42 (46, 50, 54, 60). With CC, knit 1 row. **Set-up row** (WS) P1 (edge stitch), k15 (19, 23, 25, 30), pm, p2, k3, p2, k6, pm, knit to last stitch, p1 (edge stitch). **Begin patterns: Row 1** With MC, k1, work Garter Stripe to marker, work Chart B to marker, work Garter Stripe to last stitch, k1. Continue in pattern until piece measures same as Back to armhole and same number of stripes have been worked. Bind off at beginning of RS row as for Back—30 (33, 34, 36, 36) stitches. Work even until armhole measures 1”, and with a WS row.

Shape neck

Next row (RS) Dec 1 at neck edge every 4th row 14 (15, 11, 15, 17) times, then every 6th row 0 (0, 4, 2, 1) times—16 (18, 19, 19, 20) stitches. Work even until armhole measures same length as Back. Place stitches on hold.

Right Front

With MC cast on 42 (46, 50, 54, 60). With CC, knit 1 row. **Set-up row** (WS) P1 (edge stitch), k12 (12, 12, 14, 15), pm, p2, k3, p2, k6, pm, knit to last stitch, p1 (edge stitch). Continue as for Left Front, EXCEPT work Chart A between

markers and reverse shaping. Shape armhole at beginning of WS row and neck at beginning of RS rows.

Sleeves

With MC cast on 36 (38, 42, 44, 46). Beginning with 2 rows CC, work in Garter Stripe with stockinette edge stitches. AT SAME TIME, when piece measures 1½” from beginning, Inc 1 each side next RS row, every 6th row 0 (0, 0, 0, 4) times, every 8th row 0 (0, 10, 15, 16) times, then every 10th row 16 (17, 8, 4, 0) times—70 (74, 80, 84, 88) stitches. Work even until piece measures 20½ (21½, 20½, 20½, 19½)”. Mark each side. Work 2½ (3, 3½, 4, 5)”, and with a WS row, bind off with last color used.

Finishing

Block pieces. Join shoulders using 3-needle bind-off.

Front band

With RS facing, MC, circular needle, and beginning at lower Right Front, pick up and knit (PUK) in each garter ridge (leaving edge stitch free) along Right Front, PUK 32 (34, 36, 40, 40) across Back neck, and PUK in each garter ridge along Left Front. Cut yarn. With MC, cast on 3 and slip them onto end of needle holding Right Front stitches (working yarn is between 3 cast-on stitches and body stitches). Do not turn work. Work attached I-cord as follows: [K2, SSK (1 cast stitch with 1 stitch), slip stitches from right needle back to left needle] around.

Beginning at lower edges, sew zipper

to edge stitches along Fronts, ending 1 row above first neck decrease. Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams. <



There are not infinite zigzags but simple slip stitches.

Yarn with a colorful past.



Edward W Brown
establishes the family farm
in 1910.

Edward's Grandson,
Harlan Brown,
established the
Brown Sheep yarn
mill on the same farm in 1980.



Brown Sheep Company, Inc.
MITCHELL, NEBRASKA

Quality Yarn from Quality People
www.brownsheep.com



Texture





Redefine the gray flannel suit with cables. Mini-cables travel the length of the sheath and are accented with intricate cable and bobble medallions at the waist. Those same cables are accompanied with yet another cable for columns of texture in the jacket.

designed by
Ann McCauley

Graphite duo

DRESS

DEC 1

At beginning of RS rows K1, p2tog.

At end of RS rows SSP, k1.

Back

Cast on 110 (118, 126, 134). Work Chart A for 10 rows. Change to Chart B and work until piece measures 9", end with Row 2.

Shape skirt

Continue in pattern, Dec 1 each side of next row, then every 14th row 5 times—98 (106, 114, 122) stitches. **Next RS row** Dec 1 each side, eliminating twist at edges—96 (104, 112, 120) stitches. **Begin Chart C: Set-up row** (WS) SSK, k2 (3, 4, 8), R2R; k0 (1, 2, 2), place marker (pm), work Chart C over 27 stitches, pm, k0 (1, 2, 2), R2R; k0 (1, 2, 2), pm, work Chart C over 26 stitches, pm, k0 (1, 2, 2), R2R; k0 (1, 2, 2), pm, work Chart C over 27 stitches, pm, k0 (1, 2, 2), R2R; k2 (3, 4, 8), k2tog—86 (94, 102, 110)

stitches. **Next row** (RS) K1, p2 (3, 4, 8), k2, [p0 (1, 2, 2), work Row 7 of Chart C, p0 (1, 2, 2), k2] 3 times, p2 (3, 4, 8), k1. Continue in pattern, working Rows 8–16 of Chart C, then Rows 1–12. Remove markers as you work next row. **Next row** (RS) K1, p5 (6, 6, 7), k2, [p2, M1P, p5, k2] 4 (5, 5, 6) times, [p6, k2] 2 (1, 2, 1) times, [p2, M1P, p3, k2] 4 (5, 5, 6) times, p5 (6, 6, 7), k1—94 (104, 112, 122) stitches. **Next row** (WS) K6 (5, 7, 8), [R2R, k6] 11 (12, 13, 14) times, k0 (1, 1, 2). Work Chart B until piece measures 27½ (27½, 28, 28½)", end with a WS row.

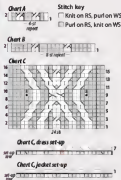
Shape armholes

At beginning of every row, bind off 4 (5, 5, 6) twice, then 2 (3, 4, 5) twice—82 (88, 94, 100) stitches. Work even until armhole measures 5½ (6, 6½, 7)", end with a WS row.

Shape back neck

Next row (RS) Work 24 (22, 36, 32) in pattern, join 2nd ball of yarn and bind off center 34 (34, 34, 36), work in pattern to end. **Next 2 rows** Working both sides at same time, work even to neck, bind off 3 (3, 4, 4), work to end.

(continues on page 236)



Over 27 sts, p2tog: over 26 stitches, purl 1 SSK

Knit through back loop (ktbl)

BOBBLE Knit in the front, back and front of next stitch, turn, p3, turn, k3, turn, p3, turn, k3tog

RTP (WS) Skip 1 stitch and leave on left needle, purl 2nd stitch, purl skipped stitch, drop both stitches from left needle

RTP (RS) Skip 1 stitch and leave on left needle, knit 2nd stitch tbl, knit both stitches together tbl, drop both stitches from left needle

2/1 RPP Sl 1 to cn, hold to back, k2; p1 from cn

2/1 LPP Sl 2 to cn, hold to front, p1; k2 from cn

2/2 LCP Sl 2 to cn, hold to front, k2; k2 from cn

3/1/2 RPP Sl 3 to cn, hold to back, k2; sl leftmost stitch from cn to LH needle and purl it; k2 from cn

INTERMEDIATE



Dress 5 (M, L, X)

A 110 (118, 126)"

B 50 (55, 60, 65)"

10cm/4"

26

23

over Chart B

10cm/4"

26

23

over Chart B

10cm/4"

26

23

over Chart B

10cm/4"

26

23

over Chart B

10cm/4"

26

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10cm/4"

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23

over Chart B

10cm/4"

26

23

over Chart B

10cm/4"

26

23

over Chart B

10cm/4"

26

23

over Chart B

Medium weight

Dress 105 (112½, 119½, 126½) yds

Jacket 165 (168½, 172½, 176½) yds

4.5mm/US7

4.5mm/US7

4.5mm/US7

4.5mm/US7

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4.5mm/US7

4.5mm/US7

Small (Dress & Jacket):
CASCADE YARNS Lana
D' Oro In Charcoal
Grey 1050



Take the classic silhouette and make it shine with simple openwork cables, ribs, and a tweed yarn. The earthy heather and tweed yarn shines and offers a knit worthy of year-round wear.

designed by
Kathy Zimmerman

Homecoming

DEC 1

At beginning of RS rows K1, k2tog.
At end of RS rows SSK, k1.

Back

With smaller needles, cast on 92 (104, 116, 128, 140, 152). **Row 1** (WS) P2 (6), 2, 0, 2, 01 (k2, p2) 5 (7, 8, 10, 11, 13) times, place marker (pm), (k3, p2) 9 times, k3, pm, (p2, k2) 5 (7, 8, 10, 11, 13) times, p2 (3), 2, 0, 2, 01. Work in rib knitting the knit stitches and purling the purl stitches until piece measures 2 (2, 2, 2, 2), 250", end with a WS row. Change to larger needles. **Begin Chart A** flow 1 (RS) Work Chart A to first marker, Chart B to second marker, Chart C to end. Continue until piece measures 131" (14, 14, 14, 14, 15, 151)", end with a WS row.

Shape armholes

At beginning of every row, bind off 5 (6, 7, 8, 9, 10) stitches twice, then 2 stitches (0, 1, 8, 10, 14, 16) times. Dec 1 each end every RS row 6 (5, 4, 4, 2, 2) times—70 (74, 78, 84, 90, 96) stitches. Work even until piece measures 20½ (21½, 22, 23, 24, 24)50", end with a WS row.

Shape shoulders

At beginning of every row, bind off 6 (6, 7, 7, 8, 9) stitches 4 times, then 6 (7, 6, 7, 8) stitches twice. Bind off remaining 34 (36, 38, 42, 44, 44) stitches.

Front

Work as for Back until armhole measures 4 (4½, 4½, 5, 5½, 6)", end with a WS row.

Shape front neck

Work 28 (28, 31, 34, 37, 40), join 2nd ball of yarn and bind off center 14 (16, (continues on page 220))

Chart A



Chart B (10 stitches)



Chart C



Stitch key

- [K] Knit on RS, purl on WS
- [P] Purl on RS, knit on WS
- [2/2] 2/2 RPK Sl 1 to cr, hold to back, k2; p1 from cr
- [2/1] 2/1 LRC Sl 2 to cr, hold to front, p1; k2 from cr
- [2/2/2] 2/2/2 RPK Sl 2 to first cr, hold to back, sl next 2 to second cr, hold to back, k2; bring second on forward and p2; k2 from first cr

INTERMEDIATE



XS (S, M, L, 1X, 2X)

A 20 (22, 24, 26, 28, 30)

B 27½ (31½, 33, 34, 35, 36)50"

C 28½ (29½, 30½, 31, 31½, 32)50"

10 cm/4"

24

22

see Chart A
using larger needles

1 2 3 4 5 6

Medium weight

100% (100, 100, 100, 100, 100, 100) 100%

100% (100, 100, 100, 100, 100, 100) 100%

5 mm/US 8

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6

4 mm/US 6



Regal coloring and slide shaping define this vest. The fine gauge and fancy stitch-work make this an investment piece, worthy of any wardrobe style. Make yours in your favorite color.

designed by
Penny Ollman

Purple reign

DEC 1

At beginning of RS (WS) rows

K1, k2tog (P1, p2tog).

At end of RS (WS) rows

SSK, k1 (SSP, p1).

INC 1

At beginning of rows Work 1, M1.

At end of rows M1, work 1.

BROKEN SEED

Rows 1 & 3 (WS) Purl.

Row 2 [K1, p1] across, ending with k1 or p1.

Row 4 Knit the purls and purl the knits from Row 2.

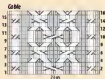
Back

Cast on 134 (146, 162, 174, 190). **Row 1** (WS) P2, [k2, p2] to end. Work rib until piece measures 19", and with a RS row. **Begin charts:** Row 1 (WS) Work 28 (31, 34, 35, 39) in Broken Seed, place marker (pm), work Cable chart, pm, work 32 (38, 48, 58, 66) stitches Broken Seed, pm, work Cable chart, pm, work Broken Seed to end. Work 6 (10, 10, 10, 6) more rows in patterns as established. Dec 1 each side of next row, then every 8th row 6 (5, 5, 5, 6) times—120 (134, 150, 162, 176) stitches. Work even until piece measures 10½ (10½, 11, 11, 11½)", and with a WS row. Inc 1 each side of next row, then every 4th row twice—126 (140, 156, 168, 182) stitches. Work even until piece measures 14 (14, 15, 15½, 16)", end with WS row.

Shape armhole

At beginning of every row, bind off 4 stitches 2 (4, 4, 4, 8) times, then 3 stitches 2 (2, 4, 4, 0) times. Dec 1 each

(continues on page 213)



Stitch key

□ Knit on RS,

purl on WS

□ Purl on RS,

knit on WS

1/1 R/R

K2tog but do

not sl sts off needle, knit first st again,

slip both sts from left needle

2/1 R/RP Sl 1 to cn, hold to

back, k2 p1 from cn

2/1 L/RP Sl 2 to cn, hold to front,

p1, k2 from cn

2/2 R/RP Sl 2 to cn, hold to

back, k2 k2 from cn

2/2 L/R Sl 2 to cn, hold to

front, k2 k2 from cn

2/1/2 R/RP Sl 3 to cn, hold to

back, k2 sl 1 st from cn to left

needle and purl 1; k2 from cn

2/1/2 L/RP Sl 3 to cn, hold to

front, k2 sl 1 st from cn to left needle

and purl 1; k2 from cn

Broken Seed



EXPERIENCED



S (M, L, 1X, 2X)

A 17½ (21, 24, 46½, 51)"

B 22 (23, 24, 25, 26½)" at center back

10mm (4")



over Chart B

Broken Seed



Fine wool ght

105 (140, 170, 195, 230) yds



3-5mm (1/4-3/8)

size to close gauge



stitch markers

NOTES

See School page 208, for abbreviations and techniques.

Small ZITRON Lifestyle
In color 77 Purple



Texture and color come together in a shawl-collar pullover. The paired blue stripes and asymmetric button placement are the perfect foil for the knit and purl pattern in multicolor yarn.

designed by
Kathy Zimmernan

Cranberry plaid

DEC 1

At beginning of RS rows K1, k2tog.

At end of RS rows SSK, k1.

INC 1

At beginning of RS rows K1, M1.

At end of RS rows M1, k1.

SEED STITCH

ODD NUMBER OF STITCHES

All rows K1, (p1, k1) to end.

BORDER

Rows 1–4 With MC, work Seed Stitch.

Row 7 With CC, knit. Row 8 With CC,

purl. Row 9 With MC, knit. Rows 10–

12 With MC, work Seed Stitch. Rows

13 and 14 Repeat Rows 7 and 8. Cut

CC. Row 15 With MC, knit. Rows

16–22 With MC, work Seed Stitch.

Back

With smaller needle and MC, cast on 97 (113, 129, 145). Work Border.

Change to larger needle. Work Chart until piece measures 15½ (16, 16½)”, and with a WS row.

Shoulder/whole

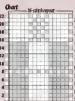
At beginning of every row, bind off 6 (8, 10, 12) twice, then 2 stitches 0 (2, 4, 6) times. Dec 1 each side every RS row 6 (6, 5, 6) times—73 (81, 91, 97) stitches. Work even until armhole measures 7½ (8, 8½, 9)”, and with a WS row.

Shoulder

At beginning of every row, bind off 5 (5, 6, 7) stitches 4 times. S (8, 6, 7) twice, then 5 (5, 7, 6) twice. Bind off remaining 33 (32, 41, 43) stitches.

Front

Work as for Back until piece measures 14 (14½, 14½, 15)”, and with a WS row.



Stitch key

- ☐ Knit on RS, purl on WS
- ☐ Purl on RS, knit on WS

Shape front neck

Work 32 (36, 44, 51) in pattern, join 2nd ball of yarn and bind off center 33 (37, 41, 43) in pattern, work in pattern to end. Working both sides at same time, work even until piece measures same as Back to armholes.

Shape armholes and shoulders as for Back.

Sleeves

With smaller needles and MC, cast on 53 (53, 59, 59). Work Border. Change to larger needles. Begin Chart: Row 1 Work Chart, beginning and ending where indicated for your size. Inc 1 each side of Row 5, every 6th row 0 (2, 0, 1) times, every 8th row 0 (10, 11, 0) times, then every 12th row 0 (0, 0, 0) times, working increases into Chart pattern—71 (79, 83, 91) stitches. Work even until piece measures 18½ (18½, 18, 17½)”, and with a WS row.

(continues on page 226)

INTERMEDIATE



S (M–L, 1X, 2X)

A 17½, 40, 157”

B 24 (25, 27½, 30½)”

C 30 (31, 32, 33)”

1 Gau/4”

29

21

even chart pattern
using large or row 10s

1 2 3 4 5 6

Medium weight

MC 100% (125, 150, 180) yds

CC 50% (51, 65) yds



3.75mm/US 5

4.5mm/US 7, 8 (or 9) long

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

6.75mm/US 10

Small: MALABRIGO
YARN Blos in colors
Cupgarrita (MC)
and Azules (CC)



Small blocks in reverse stockinette are staggered throughout the body of a collared pullover. The 2x2 rib and ribbon tape yarn keep the look modern and crisp.

designed by
Lois Young

Swingtime blue

DEC 1

At beginning of RS rows K1, SSK.

At end of RS rows K2tog, k1.

Back

With smaller needle, cast on 87 (97, 105, 115). Work Rib chart for 3", and with a WS row. Change to larger needle and work Body chart until piece measures 12 (12½, 13, 13½)", end with a WS row.

Shape armholes

Next row (RS) At beginning of every row, bind off 5 (6, 7, 8) twice, then 3 twice. Dec 1 each side every RS row 3 (4, 5, 6) times—65 (71, 75, 81) stitches. Work even until armhole measures 7 (7½, 8, 9)".

Shape shoulders

Next row (RS) At beginning of every row, bind off 6 (7, 7½) twice, 6 (6½, 7) twice, then 5 (6, 6½, 7) twice. Bind off remaining 31 (33, 35, 37) stitches.

Front

Work as for Back until armhole measures 5½ (6, 6½, 7)", end with a WS row.

Shape neck

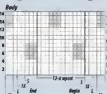
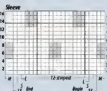
Next row (RS) Work 25 (27, 28, 30), join 2nd ball of yarn and bind off center 15 (17, 18, 21), work to end. Working both sides at same time, bind off at each neck edge 3 stitches once, then 2 stitches once. Dec 1 each neck edge every RS row 3 times—17 (18, 20, 22) stitches. Work even until armholes measure same as Back.

Shape shoulders

Next row (RS) At beginning of every row, bind off 6 (7, 8) twice, 6 (6½, 7) twice, then 5 (6, 6½, 7) twice.

Sleeves

With smaller needle, cast on 43 (47,



Stitch key

- ☐ Knit on RS, purl on WS
- ☐ Purl on RS, knit on WS

51, 55). Work Cuff chart for 3", increasing 12 (14, 14, 14) evenly spaced on last (WS) row—55 (61, 65, 69) stitches. Change to larger needles. Work Sleeve chart and AT SAME TIME, increase 1 each side every 10 rows 8 (8, 9, 10) times—71 (77, 83, 89) stitches. Work even until Sleeve measures 17½ (18, 18½, 19)", end with a WS row.

(continues on page 226)

INTERMEDIATE



(standing 17")

S (M, L, 1X)

A 35 (38, 42, 46")

B 20 (21, 22, 23½")

C D (38, 39, 39½")

10cm/4"

28

20

work 2x2 rib 18",
using larger needle

1 2 3 4 5 6

Medium weight

102 (115, 128, 152) yds

4.5mm/US7

1.75mm/US5

60cm (34") long

&

stitch marker

NOTES

See School, page 208,
for abbreviations and
techniques.

Small KOLLAGE
Temperament in color
7403 Lagoon



From working the open scallop edge and graphic lattice stitch-work to final button placement, you will find adventure in a single knit. The refreshing color offers a hint of femininity.

designed by
Kathy Zimmerman

Lilac & lattice

DEC 1

At beginning of RS rows K1, k2tog.

At end of RS rows SSK, k1.

FULL (HALF) SCALLOP

Row 2 K1 and slip stitch back to left needle, lift next 8 (4) stitches, 1 at a time, over this stitch and off needle, yo twice, knit first stitch again, k2. Row 3 P2tog, drop 1 loop of double yo, (k1tbl) 3 (1) times in remaining yo, p1.

SCALLOP BORDER

MULTIPLE OF 11+2

Row 1 (WS) Purl. Row 2 K2, repeat Full Scallop to end—now a multiple of 5+2. Row 3 K1, repeat Full Scallop to last stitch, k1—now a multiple of 6+2.

K2, P2 (1/2) MULTIPLE OF 4

RS rows K3, (p2, k2) to last stitch, k1.

WS rows K1, p2, (k2, p2) to last stitch, k1.

Back

With smaller needles, cast on 123 (134, 145, 156, 167, 178). Work Scallop Border—90 (98, 106, 114, 122, 130) stitches. Next row (RS) Knit. Next row P2, (k6, p2) to end. Work 2 rows of Chart A 7 times. Change to larger needles and work Chart B until piece measures 15½ (16, 16, 16½, 16½, 17)", end with a WS row. Note last chart row worked (to match with sleeve).

Shape armhole

At beginning of every row, bind off 5 (6, 7, 8, 9, 10) stitches twice, then 2 stitches 0 (2, 4, 6, 6) times. Dec 1 each side every RS row 6 (6, 5, 4, 5, 6) times—68 (70, 74, 78, 82, 86) stitches. Work even in pattern until armhole



Stitch key: ☒ Knit on RS, purl on WS
☐ Purl on RS, knit on WS

measures 7½ (8, 8, 8½, 8½, 9)", end with a WS row.

Shape shoulders

At beginning of every row, bind off 4 (5, 5, 5, 5, 6) 4 times, 5 (5, 5, 5, 6, 6) twice, then 5 (4, 5, 6, 6, 6) twice. Bind off remaining 32 (32, 34, 36, 38, 38).

Left Front

With smaller needles, cast on 57 (64, 68, 75, 79, 86).

SIZES S, L, 2X ONLY: Work Scallop Border—42 (50, 58) stitches.

SIZES M, DC, 3X ONLY: Work Scallop Border EXCEPT Row 2 K2, (work Full Scallop) 5 (6, 7) times to last 7 stitches, work Half Scallop—32 (32, 42) stitches. Row 3 K1, work Half Scallop, (work Full Scallop) 5 (6, 7) times to last stitch, k1—46 (54, 62) stitches.

ALL SIZES: Next row (RS) Knit, Increasing 1 at end—43 (47, 51, 55, 59, 63) stitches. Begin Chart A: Row 2 K1 (edge stitch), work chart, beginning and ending where indicated for size. Work 2 rows of Chart A 7 times, keep-

(continues on page 207)

INTERMEDIATE



10cm/4"



see Chart B
using long or needleless

1 2 3 4 5 6

Medium weight
3/8 (1/2, 1/2, 1/2, 1/2, 1/2) yds

5.5mm/US9
3mm/2R

7 (7, 7, 7, 7) 19mm (4")

NOTE
See School, page 208,
for abbreviations and
techniques.

Small UNIVERSAL YARN
Debbie Macomber
Blossom Street
Collection Gerbera Solid
in color 108 Lavender







key

■ B
■ D

key

knit on RS, purl on WS
purl on RS, knit on WS

piece measures
14½, 15, 15, 15½"
12, 12, 41

row, bind off 5
then 2 stitches D,
piping edge stitches
side every RS row
s—79 B4, 89, 94,
even until armhole
½, 9, 9", end with a

row, bind off
then B B4, B, 9, 9
bind off remaining
stitches. Mark center

18½, 22, 76"
10"
10½, 11, 12"
10½, 12, 26, 26"
10½, 15, 15, 15½"
41"

Left Front
Center Panel
& Collar

Interchangeable

INTERMEDIATE

key

100% NY

5 (M, L, 1X, 2X)

A 36½ (40½, 43½, 47½, 50½)"
B 22½ (23½, 24½, 25, 26½)"
C 28½ (30½, 32, 32½, 32")

10cm/4"

29
22

overstock/extra stock
using larger needle

1 2 3 4 5 6

Light weight

A 700 (715, 875, 915, 1025) yds
B 250 (310, 440, 475, 510) yds
C & D 175 (200, 225, 230, 235) yds

4x4x
4mm/US6
1.75mm/US3

3.75mm/US6, 60cm (24") long

free 2.5mm (1")

able needle

NOTE

See School, page 206,
for abbreviations and
techniques.

Small: NA5HUA
HANDKNITS Grand
Opera in colors 3931
Dark Taupe (A), 4332
Teal (B), 4921 Silver (C),
and 5036 Gold (D)

170 Kottler's Magazine FALL 2010



Asian influence and crochet stitches inspire a jacket with minimal shaping but great stitch-work. The wide shawl collar and cuffs with paired eyelet lace and contrasting edges add perfect detailing.

designed by
Deborah Newton

Lattice haori

Back

With MC and larger needles, cast on 104 (116, 128, 140). Work Openwork chart (page 174) until piece measures 25 (25, 26, 26)", end with a WS row. Bind off.

Fronts MAKE 2

With MC and larger needles, cast on 32 (38, 44, 50). Work as for Back.

Sleeves

With MC and larger needles, cast on 24 (26, 28, 30). Work Openwork chart until piece measures 14", end with a RS row.

Cuff

Next row (WS) With A, purl, increasing 16 (18, 20, 22) stitches evenly spaced—50 (104, 118, 132) stitches.

Begin Lace Rib chart With A, work Rows 1–2. With B, work Rows 3–4. Continue in pattern with MC until cuff measures 3½", end with a RS row, then work 2 rows B and 2 rows A. Bind off loosely in pattern.

Finishing

Block pieces. Sew Fronts to Back at shoulders. Place markers 6½ (7½, 9,

10)" down from shoulders on Fronts and Back, then sew sleeve tops (cast-on edges) between markers. Sew side and sleeve seams.

Front and neckband

With RS facing, smaller circular needle and A, begin at lower edge and pick up and k126 (126, 129, 129) evenly along Right Front to shoulder, 48 along Back neck, 126 (126, 130, 130) along Left Front—300 (300, 307, 307) stitches.

Begin Lace Rib chart (WS) With A, work Row 4, then Row 1. With B, work Rows 2–3. Change to larger circular needle and MC, and continue in pattern until band measures 3½", end with a RS row then work 2 rows B and 2 rows A. Bind off loosely in pattern.

Tie MAKE 2

With larger needle and MC, cast on 100. Purl 1 row, then bind off. Steam. Sew each tie at front band pick-up approximately 14–15" below shoulder. Attach small button or bead at end of each tie.

INTERMEDIATE



LOOSELY

S (M, L, XL)

A 38 (44, 51)

B 25 (26, 26)

C 28 (29, 30, 31)

10 cm/4"



over Openwork pattern using larger needle



Medium weight

MC 126 (126, 129, 129) yds

A & B 75 yds each



Start RS & S. Sew 1/2" RS.

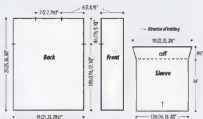
Block (2") long



2 small buttons or beads, approximately 14" down

NOTE
See School, page 208, for abbreviations and techniques.

Sleeves are worked from the top down.





Easy dressing need not look so. This
crochet-look vest features a shawl collar and
self-tie. Over a dress or separates, it will
complete any look with artistic flair.

designed by
Deborah Newton

Lattice vest

Back

With MC, cast on 116 (134, 146, 164).
Work Openwork chart until piece
measures 20 (20, 21, 21)"; end with a
WS row. Bind off.

Fronts MAKE 2

With MC, cast on 38 (44, 50, 56). Work
as for Back.

Finishing

Block pieces. Sew Fronts to Back at
shoulders. Place markers 9 (9½, 10,
11) down from shoulders on Fronts and
Back.

Armhole band

With B, pick up and knit (PURL) 88 (92,
96, 100) evenly spaced between mark-
ers at armhole. Knit 2 rows. Bind off in
knit. Sew side and armhole seams.

Front and neckline

With RS facing, circular needle and A,
begin at lower edge and PURL 109 (109,
116, 116) evenly along right Front to
shoulder, 47 (54, 54, 61) along Back
neck, 109 (109, 116, 116) along left
Front edge—265 (272, 286, 293)
stitches. *Begin Lace Rib chart* (WS)

With A, work Row 4, then work Rows
1–4. Change to MC and continue in
pattern, until band measures 29",
end with a WS row. Change to B and work
4 more rows. Bind off loosely

in pattern.

Tie MAKE 2

With B, cast on 110. Purl 1
row, then bind off. Steam.
Sew each tie at front band
pick-up approximately 14–
15" below shoulder. Attach
small button or bead at end
of each cord.

Lace Rib



Openwork



Stitch key

- ☐ Knit on RS, purl on WS
- ☐ Purl on RS, knit on WS
- ☐ Yarn over (yol)
- ☐ Stitches do not exist in these areas of chart
- ☐ K2tog
- ☐ SSK
- ☐ K3tog
- ☐ SK2P

$\frac{1}{2}$ LT Bring right needle in front
of first stitch on left needle. Knit 2nd st
but do not remove it from left needle.
Knit first stitch. Pull both stitches off
left needle.

$\frac{3}{4}$ LT Bring right needle behind
first stitch on left needle, and to front
between first and 2nd sts. Knit 2nd st
but do not remove it from left needle.
Bring right needle to right and in front of
first stitch and knit first stitch. Pull both
stitches off left needle.

Make yo on the RS
row. On next row, knit and purl into yo
once or twice as indicated.



INTERMEDIATE



10000 FT

5 (M, L, 130)

A 36 H 41.58"

B 20 (20, 21, 21)"

100m/4"

20

26

over Openwork pattern



1 2 3 4 5 6

Light weight

MC 700 (82, 92, 102) yds

A 36 H 41.58, 75, 80 yds each



4.5mm/US 7, 8 (2 1/2) long



2 small buttons or beads
approximately 10mm (3/8")

NOTE

See School, page 208,
for abbreviations and
techniques.

Shawl collar: 10000 FT
100m/4" 20 26
Light weight
MC 700 (82, 92, 102) yds
A 36 H 41.58, 75, 80 yds each



Panels of corrugated fabric are turned on edge for the skirt of these knits. The corrugation is a result of stockinette, garter, and dip stitches along with double- and single-strand knitting. The jacket is an extension of the vest—just add sleeves.

designed by
Knitter's Design Team

Woodgrain duo

DEC 1

At beginning of RS rows K1, k2tog.

At end of RS rows SSK, k1.

VEST

Back Skirt MAKE 2

With 2 strands held together and larger needles, cast on 54. Begin chart: Row 1 (RS) (K9, yel) 5 times, k1—59 stitches. Rows 2–4 Knit, Drop 1 strand. Row 5 Knit, Row 6 Purl, Add 1 strand. Row 7 (K9, Dip Stitch) 5 times, k1. Rows 8–10 Knit, Work Rows 5–10 nine (ten, eleven, twelve) more times. Work Rows 5–6 once. Place stitches of first skirt section on hold.

Join skirts

With RS of both skirt sections facing, return held stitches to spare needles so needle points are at same side. Work 3-needle bind-off across stitches.

Back Bodice

With RS facing, larger needle, and 2 strands, pick up and knit (PUB) 90 (98, 106, 114) along selvedge of skirt sections, picking up 2 stitches for every 3 rows. Knit 3 rows. Next row (RS) K5 (9, 13, 17), k2tog, (K9, k2tog) 3 times, k10, (SSK, k9) 3 times, SSK, k5 (9, 13, 17)—112 (90, 98, 106) stitches. Work stockinette stitch (St st) until piece measures 4½ (4½, 5, 5½) from pick-up.

Shape armhole

Bind off 4 (5, 6, 7) at beginning of next 2 rows, then Dec 1 each side next 5 (5, 6, 7) RS rows—64 (70, 74, 78) stitches.

Work even until armhole measures 7 (7½, 8, 8½); end with a WS row. Place stitches on hold.

(continues on page 239)



Color key Double Strand
 Single Strand

Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS
- Yarn over (yo)
- Dip Stitch

Dip stitch



1 Knit into yarn-over 4 rows below and pull up a loop.



2 Knit next stitch on left needle



3 Pass loop over this stitch. For following dip-stitch rows, work into the eyellet created by the previous row of dip stitches, 6 rows below.

it's
easy
...go
for it!

EASY +



5 CM, L, 130

A 38 (42, 46, 48)
B 27 (37, 39, 29)
C 30 (31, 32, 33)

10cm/4"

24
18

over stock knit to stitch with doublet
pairs, using larger needles

1 2 3 4 5 6

Light weight

Jacket 208 (235, 251, 260) yd

Vest 189 (209, 198, 145) yd

www.usa

4m/10m

Our 38mm (1 1/2")

NOTES

See School, page 208, for abbreviations and techniques.

Back skirt is worked in 2 sections, joined together with 3-needle bind-off, then turned sideways for bodice pick-up. Front skirts are worked and turned sideways, for bodice pick-up.

Medium; KNIT ONE,
CROCHET TOO. Croch-
o-dye in color #19
Chocolate



A slightly shaped rectangle and a couple of sleeves offer a wrap with attitude. We use a thick-and-thin yarn mouled by color and fiber variations within the spin. This is quick knitting with great results.

designed by
Barry Klein

Napa grape

Body

Cast on 90 (94, 98, 102). Row 1 (RS) Knit to last 12 stitches back edge. [p1, k1] 6 times. Row 2 (WS) [P1, k1] 6 times, purl to end (bottom edge). Repeat Rows 1 and 2 until piece measures 8½ (9, 9½)", end with a WS row.

Shape bottom edge

Next row (RS) Increase 1 at beginning of row, then every 6th row 7 more times—98 (102, 106, 110) stitches. Work 1 row even. Piece measures approximately 17 (17½, 17½, 18)".

Shape armhole

Next row (RS) K40 (52, 54, 56), bind off 30 (30, 32, 34) for armhole, work to end in pattern. Next row Work to armhole, cable cast on 30 (30, 32, 34) over bound-off stitches, purl to end—98 (102, 106, 110) stitches. Work even until piece measures 14 (16, 18, 20)" from armhole, end with a WS row. Repeat 2 rows of armhole shaping.

Shape bottom edge

Next row (RS) Decrease 1 at beginning of this row, then every 6th row 7 more times—90 (94, 98, 102) stitches. Work even until piece measures 17 (17½, 17½, 18)" from last armhole. Bind off.

Sleeves

Cast on 28 (30, 30, 32). Row 1 [K1, p1] to end. Repeat Row 1 until piece measures 11½", end with a WS row. Next row (RS) Increase 1 each side this row, every 4th row 15 (14, 14, 12) more times, then every 4th row 0 (0, 2, 2) times—60 (60, 64, 68) stitches. Work even

until piece measures 20", end with a WS row.

Shape cap

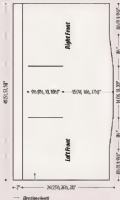
Bind off 10 at beginning of next 4 rows. Bind off remaining 20 (20, 24, 28) stitches.

Finishing

Block piece. Set in sleeves. Sew sleeve seams.

Edging

With RS facing, crochet hook, and beginning at top Left Front, work 1 single crochet (sc) in each cast-on stitch along edge, 3 sc in corner, sc across lower edge, 3 sc in corner, and 1 sc in each bound-off stitch, turn. Next row Work 1 sc in each sc around, working 3 sc in each corner. Fasten off. □



it's
easy
...90
for it!

EASY



S (M, L, XL)
A 18 (20, 22, 24)
B 26 (27, 28, 30)
C 18 (20, 22, 24)

10 cm (4")

20%
13

over stock bust to crotch

1 2 3 4 5 6

Bulky weight
100% (100% 100% 100%)

www.us11

www.us11

www.us11

www.us11

NOTES

See School, page 208, for abbreviations and techniques.

Jacket body is worked in one piece from side to side.



Small: TRENOSETTER
YARN5 Sierra in color
223 Snow Bluffs



Bring out the inner diva in this lace jacket. You'll enjoy its simplicity in construction where round lace yoke grows into a dramatic leaf pattern as you knit. Whether you feel a little rock star or bohemian this is a jacket that proves lace is happening.

designed by
Brooke Nico

EXPERIENCED



XS-S (M, L, XL)
A 39" (39, 41, 51")
B 11 (11, 11, 12)
C 27 1/2 (27 1/2, 28, 30 1/2)

Daydreams in lace

Neckband

With longer circular needle, cast on 72 (72, 88, 88). *Row 1* (RS) K3, (k2, p2) to last 5 stitches, k5. *Row 2* P3, (p2, k2) to last 5 stitches, p5. Repeat these 2 rows 3 more times. *Row 9* Knit. *Row 10* P4, place marker (pm), (p4, pm) to last 4 stitches, p4.

Yoke

Work Chart A through Row 21—128 (128, 158, 158) stitches. Work 5 rows in stockinette stitch (St st). *Begin Chart B: Row 27* Work Chart B—268 (268, 258, 258) stitches. Continue as established, working through Row 69—232 (232, 288, 288) stitches. *Row 70* Purl. *Row 71—size S & L only* K4, [yo2, k4, yo1] 21, SSK, k2, k2tog, yo2, k3, yo, SSK, k2, yo2, SSK, k3, yo1] 21, SSK, k3, yo2, k1] to last 4 stitches, k1—200 (368) stitches. *Row 71—size M & L only* K4, [yo2, k4, yo2, SSK, k2, k2tog, yo2, k3, yo2, k4, yo2, SSK, k3, yo2, SSK, k3, yo2, k1] to last 4 stitches, k1—312 (688) stitches. Work 3 rows in St st. *Row 75* K4, [k2tog, yo] to last 4 stitches, k6. *Row 76* Purl. Repeat last 2 rows 3 (3, 4, 5) more times. Work 2 rows in St st.

Divide for body and sleeves

Next row (RS) K44 (52, 58, 66), put 56 (56, 70, 66) on hold for left sleeve, cast on 8 (8, 10, 12) for underarm, k80 (96, 110, 124), put 56 (56, 70, 66) on hold for right sleeve, cast on 8 (8, 10, 12) for underarm, k44 (52, 58, 66)—184 (216, 248, 260) stitches.

Body

Work 3 rows in St st. *Begin Chart C* Work Rows 1–50, Work Rows 39–50 thirteen more times, or to desired length. Bind off loosely.

Sleeves

With shorter circular needle and beginning at center of underarm, pick up and knit (PUK) 4 (4, 5, 7) along cast-on edge, k56 (56, 70, 66) sleeve stitches, PUK 4 (4, 4) (continue on page 218)

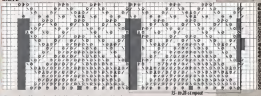
Stitch key

- ☐ Knit on RS,
- ☐ purl on WS
- ☐ Knit through backloop (knit tbl)
- ☐ Stitches do not exist in these areas of chart
- ☐ Yarn over (yo)
- ☐ K2tog
- ☐ SSK
- ☐ SK2P

Chart A



Chart B



Charts show RS rows/rounds (odd-numbered rows/rounds) only. When working that for yoke and body, purl all WS rows, except work k1, p1 into double yo.

16cm/4"



over 1 stitch not to stitch

1 2 3 4 5 6

Super fine weight
100% (46, 145, 165) yds



3.25mm/US3, 40cm (16") long

15mm/4"



7.12mm (17")



11 stitch markers
work join

NOTES

See School, page 204,
for abbreviations and
techniques.

Jacket is worked from the
top down in 1 piece to
underarm, then divided for
body and sleeves.

XS/Small–Small: JOJOLAND
Balled in color 525
Tobacco Brown



Vines and flowers are worked in the Bohus technique where purl stitches are added to the colorwork for added dimension. This one-piece knit is easy, with only shoulder edges to seam, and just three buttonholes to place in the band.

designed by
Diane Zangl

Bohus buds

DEC 1

OVER-EVEN NUMBER
OF STITCHES

At beginning of RS rows

K1, SSK

At end of RS rows

K2tog, k1



Stitch key

- ☐ Knit on RS, purl on WS
- ☐ Purl on RS, knit on WS

Color key

- ☐ MC ☐ A ☐ B ☐ C

Body

With longer needle and MC, cast on 215 (239, 263, 287). Work 6 rows of Chart A. **Row 7 (RS)** With MC, knit. **Row 8** With MC, purl.

Row 9 (RS) MC, p3 C, [k3 MC, p3 C] to last stitch, k1 MC. **Row 10 (MC)**, k3 C, [p3 MC, k3 C] to last 4 stitches, p4 MC. With MC, work even in stockinette stitch (St st) until piece measures 12 (12, 13, 13", and with a WS row.

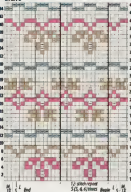
Divide for fronts and back

Next row (RS) k42 (44, 48, 52) and place on hold for Right Front, bind off next 24 (32, 36, 40) for right armhole, k83 (82, 95, 103) for back, place remaining 66 (76, 84, 92) on hold for Left Front.

Back

Continuing with back stitches only, purl 1 row. Dec 1 each end every RS row 4 (4, 5, 6) times—75 (79, 85, 91) stitches. **Next row (WS)** Purl. Work 45

Chart B



rows of Chart B, beginning and ending where indicated for size. With MC, work St st until armhole measures 8 1/2 (8 1/2, 9, 9 1/2)", end with a WS row. Bind off.

Left Front

Place stitches for Left Front on needle and join yam at armhole ready for a RS row. **Next row (RS)** Bind off 24 (32, 36, 40) for left armhole, knit to end. **Next row** Purl. Dec 1 at beginning of every RS row 4 (4, 5, 6) times—38 (40, 43, 46) stitches. **Next row (WS)** Purl. Work 45 rows of Chart C, beginning where indicated for size. AT SAME TIME, when armhole measures 4 1/2 (4 1/2, 5, 5 1/2)", end with a RS row.

Shapeneck

Next row (WS) Bind off 17 (19, 19, 19) (continues on page 220)

INTERMEDIATE



5 (M, L, 1X)

A 36 (40, 44, 48")

B 27 1/2 (31 1/2, 35, 39 1/2")

19c nu 4"

28

34

one 1 stockinette (St st)

1 2 3 4 5 6

Light weight

MC 45 (50, 55, 60) yds

A, B, and C 75 (85, 100, 110) yds

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

each

Small: MISSION FALLS
136 Merino Superwash
in colors 003 Oyster
(MC), 008 Earth (A),
011 Poppy (B), and 016
Thyme (C)



Inspired by designer Issey Miyake and Japanese collage, this pullover is made in pieces then assembled. The bodice and shoulder panels each grow into a sleeve, offering an asymmetric collar and construction lines.

designed by
Wilhelmine Peers

Chigirie

Lower Back

Cast on 80 (88, 96, 104). Work in stockinette stitch (St st) until piece measures 7½ (8½, 9½, 9¾) from beginning, end with a RS row. **Decrease row (WS)** Bind off 4, purl to end. Continue in St st, repeating decrease row every WS row 18 (20, 22, 24) more times. Bind off remaining 4 and fasten off. Cut yarn.

Lower Front

Work to correspond to Lower Back, reversing shaping. Bind off at beginning of RS rows.

Middle Back and Right Sleeve

Cast on 4 (6, 4, 6). Purl 1 row (Knit 1 row; using knit cast-on method, cast on 4, purl 1 row) 8 (8, 9, 9) times — 36 (38, 40, 42) stitches. Work even in St st until piece measures 19¼ (20½, 22, 22¾) from beginning, end with a WS row. Mark each end for side edge.

Shape sleeve

Next row (RS) Bind off 2, knit to end. Purl 1 row. Bind off 1 at beginning of next row, then every 10th row 9 (9, 10, 10) more times — 24 (26, 27, 29)

stitches. Work even until piece measures 18½ (18½, 19, 19) from marker. Bind off. Cut yarn.

Middle Front and Right Sleeve

Work as for Middle Back and Right Sleeve, reversing shaping. Cast on stitches at end of WS rows; shape sleeve at beginning of WS rows.

Upper Back and Left Sleeve

Cast on 18 (20, 22, 24). Beginning with a WS row, work 3 rows in St st. **Increase row (RS)** Knit to last stitch M1, K1. Continue in St st, repeating increase row every 6th row 17 more times — 36 (38, 40, 42) stitches. Work even until piece measures 17½ (17½, 18½, 19) from the beginning, ending with a RS row. Mark each end for side edge.

Shape sleeve

Next row (WS) Bind off 2, purl to end. Knit 1 row. Bind off 1 at beginning of next row, then every 10th row 9 (9, 10, 10) more times — 24 (26, 27, 29) stitches. Work even until piece measures 18½ (18½, 19, 19) from marker. Bind off.

INTERMEDIATE



XS (S, M, L)

A 32 (35 36½, 40½)
B 22 (24, 25½, 28½)
C 27½ (27½, 28, 29½)

10 cm/4"



over stitches to stitch

1 2 3 4 5 6

Light weight

800 (825, 850, 875) yds

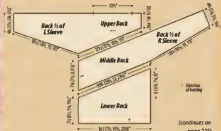


Sewn/US 8

NOTES

See School, page 208, for abbreviations and techniques.

The sweater is worked in 6 pieces. The lower front and back are worked from the bottom up. The middle sections and right sleeve are worked from the side, across the body and down the sleeve. The upper front and back and left sleeve are worked from the neck edge, across the chest and down the sleeve.



(continues on
page 223)

Extra Small: GGH Soft
Ked in color 55
Light Pink







Shades of eggplant and plum come together in the yoke and sleeve of this entrelac pullover. Worked from shoulder across to opposite hem, it is an interesting approach to placing color and texture across a sweater silhouette.

designed by
Gwen Bortner

Eggplant squares

BACK

Tier 1 With CC, cast on and work 1 Unjoined LR.
For Tiers 2-7, cast on 10 (11, 12, 13, 14, 15) for first unit of each tier, beginning LR or RR with Row 2; work Unjoined LR or RR for last unit as follows (see illustration, below):

Tier 2 With CC, work 2 LR.

Tier 3 With CC, work 2 RR, pick up and work 1 Unjoined RR, cast on and work 1 Unjoined RR.

Tier 4 With CB, work 5 LR.

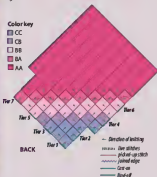
Tier 5 With BB, work 6 RR.

Tier 6 With BB, work 7 LR.

Tier 7 With BA, work 8 RR.

Fit in the Back

With AA, cast on 41 (38, 31, 24, 17, 10) and work in garter stitch, joining to Tier 7 at end of RS rows. When all stitches of first RR of Tier 7 are joined, pick up additional base stitches from next RR and continue, joining at end of RS rows. Work across all units of previous tier as described; when all stitches on last RR have been joined, bind off 20 (22, 24, 26, 28, 30) stitches at beginning of next WS row. Work 20 (22, 24, 26, 28, 30) rows. Bind off remaining stitches.



GETTING STARTED



TIER 4 With CC, work 4 LR and 1 Unjoined LR.



TIER 5 With CC, work 2 RR and 2 Unjoined RR.



TIER 6 With CC, work 1 LR and 1 Unjoined LR.



TIER 7 With CC, work 1 Unjoined RR.

FRONT

Tiers 1 & 2 Work as for Back. **Tier 3** With CC, cast on base stitches, work 2 RR. **Tier 4** With CC, work 1 LR; pick up and work 1 Unjoined LR, cast on and work 1 Unjoined LR. **Tier 5** With CB, cast on base stitches, work 3 RR, 1 RET. **Tier 6** With BB, cast on base stitches, work 1 Unjoined LR; cut yarn and set aside on holder. Join BB to RET from Tier 5 and work 3 LR, 1 Unjoined LR. **Tier 7** With BB, cast on base stitches, work 4 RR, 1 Unjoined RR, 1 RET; cast on base stitches and work 1 RR, joining to LR on hold; then work 1 Unjoined LR and bind it off. **Tier 8** With BA, work 7 LR, 1 Unjoined LR.

Fit in the Front

Work as for Back EXCEPT join to previous tier at end of WS rows.

INTERMEDIATE +



X5 (5, 6, 7, 8, 9, 10, 11, 12)

A 35 (40, 44, 48, 51, 55)

B 20 (21, 22, 23, 24, 25, 26, 27, 28)

C 30 (31, 32, 33, 34, 35, 36)

10cm/4"



over garter stitch

1 2 3 4 5 6

Superfine weight

A 105 (115, 125, 135, 145, 155, 165)

B 45 (50, 55, 60, 65, 70, 75)

C 105 (115, 125, 135, 145, 155, 165)

D 105 (115, 125, 135, 145, 155, 165)

E 105 (115, 125, 135, 145, 155, 165)

F 105 (115, 125, 135, 145, 155, 165)

G 105 (115, 125, 135, 145, 155, 165)

H 105 (115, 125, 135, 145, 155, 165)

I 105 (115, 125, 135, 145, 155, 165)

J 105 (115, 125, 135, 145, 155, 165)

K 105 (115, 125, 135, 145, 155, 165)

L 105 (115, 125, 135, 145, 155, 165)

M 105 (115, 125, 135, 145, 155, 165)

N 105 (115, 125, 135, 145, 155, 165)

O 105 (115, 125, 135, 145, 155, 165)

P 105 (115, 125, 135, 145, 155, 165)

Q 105 (115, 125, 135, 145, 155, 165)

R 105 (115, 125, 135, 145, 155, 165)

S 105 (115, 125, 135, 145, 155, 165)

T 105 (115, 125, 135, 145, 155, 165)

U 105 (115, 125, 135, 145, 155, 165)

V 105 (115, 125, 135, 145, 155, 165)

W 105 (115, 125, 135, 145, 155, 165)

X 105 (115, 125, 135, 145, 155, 165)

Y 105 (115, 125, 135, 145, 155, 165)

Z 105 (115, 125, 135, 145, 155, 165)

AA 105 (115, 125, 135, 145, 155, 165)

AB 105 (115, 125, 135, 145, 155, 165)

AC 105 (115, 125, 135, 145, 155, 165)

AD 105 (115, 125, 135, 145, 155, 165)

AE 105 (115, 125, 135, 145, 155, 165)

AF 105 (115, 125, 135, 145, 155, 165)

AG 105 (115, 125, 135, 145, 155, 165)

AH 105 (115, 125, 135, 145, 155, 165)

AI 105 (115, 125, 135, 145, 155, 165)

AJ 105 (115, 125, 135, 145, 155, 165)

AK 105 (115, 125, 135, 145, 155, 165)

AL 105 (115, 125, 135, 145, 155, 165)

Add a little color to a gansey for pizzazz. We choose to keep the colors quiet and elegant through the chevron and cable panels. This pullover is perfect over a skirt or everyday jeans.

designed by
Lisa Jacobs

Urban gansey

DEC 1

At beginning of RS rows K1, k2tog.

At end of RS rows SSK, k1.

SEED STITCH

DIVER EVEN NUMBER

RS rows [K1, p1] to end.

WS rows [P1, k1] to end.

OVER ODD NUMBER

A1 rows [K1, p1, k1] to end.

Body

Front

With CC and longer circular needle, cast on 100 (110, 120, 130, 140). **Begin Chart A:** Row 1 (WS) Sl 1, [work chart, k2] to last 4 stitches, work chart, p1. Row 2 Sl 1, [work chart, p2] to last 4 stitches, work chart, k1. Continue in pattern, slipping 1st st and working last st in stockinette stitch (St) until Rows 1-4 have been worked twice, then work Row 1 once more. **Begin Interst:** Next row (RS) Sl 1, work Chart A, p2, work Chart A, with MC, knit to last 9 stitches, decreasing 3 stitches evenly spaced; with CC, work Chart A, p2, work Chart A, k1—97 (102, 112, 122, 132) stitches. Continue even in pattern until a total of five 4-row repeats of chart have been worked, and with Row 1. Piece measures approximately 5". Cut yarn. Place stitches on hold.

Back

Work as for Front. Cut yarn, but do not put on hold.

Join

With RS facing and MC, sl 1, knit to last stich of Back, k2tog (joining last stich of Back with first stich of Front), place marker (pm), knit across Front to



Switch key

□ Knit on RS, purl on WS

□ P—Purl on RS, knit on WS

1/2 LC Sl 1 to cn, hold to front, k2; k1 from cn
2/2 LC Sl 2 to cn, hold to front, k2; k2 from cn



Color key

□ MC
□ CC

last stich, k2tog (joining last stich of Front with first stich of Back), pm for beginning of round—192 (212, 232, 252, 272) stitches. **Next round** (Knit to 1 stich before marker, p1 (phony seam)) twice. Work even in 1 st, pulling phony seam, until body measures 12 (12½, 13½, 14, 15)".

Yoke

Maintaining phony seam, work 6 rounds of Chart E, then work Rounds 1-5 once more, increasing 9 (11, 13, 15) stitches between each set of markers on last round—210 (234, 262, 278, 302) stitches.

Divide Back and Front

Begin Interst: Next row (RS) With MC, knit into front and back of stich (kfb), k4 (10, 12, 3, 9), [with CC, k4, with MC, k14] 5 (5, 5, 2, 7) times; with CC, k4, with MC, k6 (12, 18, 5, 11)—106 (118, 132, 140, 152) stitches. Place remaining stitches on hold for Front.

(continues on page 22)

INTERMEDIATE +



5 (M, L, XL, 2XL)

A 36½ (40½, 44½, 48½, 54½)"
B 25½ (36, 38, 39, 37)"
C 17½ (38, 37, 31, 32)"

16cm/4"

25
20

over stich hold to stich

1 2 3 4 5 6

Mediumweight
MC 800 (120, 150, 140, 190) yds
CC 150 (40, 42, 45, 30) yds



4. Sewn AUSZ, 40cm (16") and 40cm (16") long



4. Sewn AUSZ

for 10cm (3 7/8")



stich marker

NOTES

See School, page 201, for abbreviations and techniques. See page 70 for instance photos.

Work each color section with a separate ball of yarn.

Front and Back begin separately, then are joined and body is worked circularly to yoke. Back and Front yoke are worked separately, back and forth in rows.

Small BROWN SHEEP CO., INC. Lamb's Pride Superwash worsted in colors SW95 Peacock and SW27 Mysterious Fuchsia





Work panels of cables and assemble them into a great cardigan. The single clasp closure makes this a go-to knit when an added layer is just the ticket for chasing a chill.

designed by
Amy Pokyn

INTERMEDIATE



Grenadine & grapes

INC 1

At beginning of RS rows K1, M1.

At end of RS rows M1, K1.

DEC 1

At beginning of RS rows K1, SSK.

At end of RS rows K2tog, K1.



Back

With A, cast on 42 (46, 50, 54) **Begin**

Chart: Row 1 (RS) K1, p1 (2, 3, 4), work Chart, p2 (4, 6, 8), work Chart, p1 (2, 3, 4), k1. **Row 2** P1, k1 (2, 3, 4), work Chart, k2 (4, 6, 8), work Chart, k1 (2, 3, 4), p1. Continue in pattern until piece measures 20 (21, 22, 23)"; bind off in pattern.

Side Strip MAKE 2

With B, cast on 22 (24, 26, 28). **Begin**

Chart: Row 1 (RS) K1, p1 (2, 3, 4), work Chart, p1 (2, 3, 4), k1. **Row 2** P1, k1 (2, 3, 4), work Chart, k1 (2, 3, 4), p1. Continue in pattern until piece measures 40 (42, 44, 46)"; bind off in pattern.

Left Front Strip

With A, work as for Side Strip until piece measures 13 (13½, 14, 14½)", and with a WS row.

Shape neck

Continuing in pattern, Dec 1 at end of every RS row 18 (20, 20, 20) times—4 (4, 6, 8) stitches. Work even until piece measures same length as Back. Bind off in pattern.

Right Front Strip

With A, work as for Left Front Strip, EXCEPT reverse shaping. Shape neck at beginning of RS rows.

Chart



Stitch key

□ Knit on RS, purl on WS

□ Purl on RS, knit on WS

2/1 RPC Sl 1 to cn, hold to back, k2; p1 from cn

2/1 LPC Sl 2 to cn, hold to front, p1; k2 from cn

2/2 RC Sl 2 to cn, hold to back, k2; k2 from cn

2/2 LC Sl 2 to cn, hold to front, k2; k2 from cn

S (M, L, X)

A 31½ (40, 45, 49½)"

B 39 (41, 42, 43)"

C 21 (23, 24, 25)"

10cm/4"

19

15

over stock held to stitch

1 2 3 4 5 6

Medium weight

A 275 (325, 375, 425) yds

B 250 (300, 325, 375) yds

C 460 (480, 525, 590) yds

5.5mm/US9

5.5mm/US9

5.5mm/US9

5.5mm/US9

&

1 large hook and eye fastener

NOTES

See *Stitch*, page 208, for abbreviations and techniques.

Jacket is worked in strips, then sewn together.

Side strips begin at front lower edge and continue over shoulder, ending at back lower edge.

(continues on page 222)



Great color and great stitchwork define this simply shaped boatneck sweater. Knit one below and three colors of yarn create a pattern of stripes within stripes. Add a fourth color for the exposed seams and the magic begins.

designed by
Elise Duvekot

Railroad tracks

INC 1

At beginning of WS rows Work 1, M1.

At end of WS rows M1, work 1.

BROKEN COLUMN

OVER AN ODD NUMBER OF STITCHES

For Rows 1–12, A is Rust, B is Green, and C is Brown.

Row 1 (RS) With A, knit; slide. Row 2 (RS) With B, k1, (k1, k1b) to last 2 stitches, k2, turn. Tie ends. Row 3 (WS) With A, p1, (p1b, p1) to end, slide. Row 4 (WS) With B, p1, (p1, p1b) to last 2 stitches, p2, turn.

Row 5 (RS) With A, k1, (k1b, k1) to end, slide. Row 6 (RS) With B, k1, (k1, k1b) to last 2 stitches, k2, turn. Row 7 (WS) With A, p1, (p1b, p1) to end, slide. Cut A. Row 8 (WS) With B, p1, (p1, p1b) to last 2 stitches, p2, turn. Cut B; tie ends. Row 9 (RS) With C, k1, (k1b, k1) to end. Row 10 (WS) With C, knit; turn. Cut C, tie ends. Row 11 (RS) With B, knit; turn. Row 12 (WS) With B, knit; turn. Cut B, tie ends. Rows 13–24 Repeat Rows 1–12, EXCEPT A is Brown, B is Rust, and C is Green. Rows 25–36 Repeat Rows 1–12, EXCEPT A is Green, B is Brown, and C is Rust. Repeat Rows 1–36 for Broken Column pattern.

(continues on page 214)

Broken Column



2-stitch

Stitch key

- Knit on RS, purl on WS
- Knit on WS
- K1b on RS, p1b on WS
- Cut yarn; tie ends

Color key

- A
- B
- C

Slide



Knit, purl in row below (k1b) (p1b)



1



2



2



2

INTERMEDIATE



STANDARD FIT

S-M (L, 1X, 2X, 3X)

A 39-44, 48, 53, 57"

B 29-33, 37, 41, 45, 49, 53"

C 29-33, 37, 41, 45, 49, 53"

10 cm/4"



over Broken Column pattern



Medium weight

A, B, & C 15 (14, 15, 16, 17, 18)

ply yarn

D 40 (30, 35, 40, 45) sts



4.5 mm (US 7) 60 cm (24") or longer
and 40 cm (16") long



extra needle for 3-needle bind-off
stitch markers
opt limit 2 or 4 buttons for
shoulder band

NOTES

See School, page 208,
for abbreviations and
techniques.

Do not join yarn in the
middle of a row.

Do not weave in ends;
leave 6" tails and tie ends
together in overhand knot
as specified in pattern.

Small-Medium
ASLAN RENOS Royal
Alpaca in 6310 Spice
(Rust), 6470 Hunter
Green (Green), 22
Chocolate (Brown), 6562
Curry (Gold)



Let's hear it for hand dyed yarns. We combine stockinette, garter, and dip stitches with color stripes for elongated gridlines with slices of color peeking through. This is deceptively simple because you use one color per stripe, and the piece is turned on its side.

designed by
Rick Mondragon

Indigo lines

DEC 1

At beginning of RS rows K1, k2tog.

At end of RS rows SSK, k1.

Back

Skirt section

With MC and larger needles, cast on 55. **Begin Chart:** Row 1 (RS) Work Chart—61 stitches. Continue to work 16-row repeat 9 (10, 11, 12, 13) times, then work rows 1–13 once. **Decrease row (WS)** With MC, k1, [k2tog, k1] 6 times—55 stitches. **Next row** Bind off.

Bodice

With RS facing, larger needles, and MC, pick up and knit (PUK) 79 (87, 95, 103, 111) along right edge of Skirt section, picking up 1 stitch for every 2 rows. **Next row (WS)** Knit. Work stockinette stitch until piece measures 4 (4½, 5, 5½, 6) from pick-up.

Shape armhole

Bind off 5 (5, 6, 7, 8) at beginning of next 2 rows, then Dec 1 each side next 5 (5, 6, 7, 8) RS rows—59 (62, 71, 77, 81) stitches.



Chart



Carry MC and A, but not B and C after each stripe.

Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS
- Yarn over (yo)
- Dip stitch (see drawing, page 176)

EXCEPT work following dip stitch rows into eyelet 4 rows below)

Work even until armhole measures 7 (7½, 8, 8½, 9)”, end with a WS row. Bind off.

Front

Work as for Back until armhole measures 2½ (3, 3½, 3¾)”, end with a WS row.

Shape neck

Next row (RS) K22 (25, 26, 27, 28), join 2nd ball of yarn and bind off 15 (17, 19, 23, 25), knit to end.

Working both sides at same time, Dec 1 each neck edge next 4 (5, 6, 7, 8) RS rows—18 (20, 20, 20, 20) stitches. Work even until armhole measures same length as Back.

Shape shoulder

At beginning of every row, bind off 6 (7, 7, 7, 7) stitches 4 times, then remaining 6 stitches twice.

Sew Front to Back at shoulders.

(continues on page 229)



EASY +



Stitch key

XS (S, M, L, XL)

A 3H (3H, 4H, 4H, 4H, 4H, 4H)

B 2H (2H, 2H, 2H, 2H, 2H, 2H)

C 1H (1H, 1H, 1H, 1H, 1H, 1H)

10cm/4"

26

10

over stockinette stitch

using larger or smaller size

1 1 1 1 1 1

Light weight

MC 400 (300, 300, 300, 300)

A 150 (175, 200, 225, 250) yds

B & C 75 (90, 105, 120, 135) yds each

4.5mm/US7

3.75mm/US5

40cm/16"

3.25mm/9

3.25mm/9

3.25mm/9

3.25mm/9

3.25mm/9

3.25mm/9

3.25mm/9

3.25mm/9

3.25mm/9

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3.25mm/9

3.25mm/9

3.25mm/9

3.25mm/9

3.25mm/9



Stockinette and garter stripes in blended colors make for a subtle yet interesting man's cardigan. Add a different stripe sequence that builds quickly and effortlessly in the sleeves.

designed by
Kenny Chua



Blue spruce

BODY STRIPE

Rows 1–2 With A, knit. **Row 3** (RS) With B, knit. **Row 4** With B, purl.

SLEEVE STRIPE

WORKED OVER STOCKINETTE STITCH

8 rows A, **2 rows** B; **2 rows** A, **2 rows** B, **4 rows** A, **8 rows** B.

DEC 1

At beginning of RS rows K1, SSK.

At end of RS rows K2tog, k1.

INC 1

At beginning of RS rows K1, M1.

At end of RS rows M1, k1.

Back

With smaller needles and A, cast on 94 (102, 110, 122, 130). **Row 1** (RS) K2, [p2, k2] to end. **Row 2** (WS) P2, [k2, p2] to end. Repeat Rows 1 and 2 until piece measures 2", and with a WS row. Change to larger needles and Body Stripe. Work until piece measures approximately 16 (16, 16, 16½, 17"), and with Row 4.

Shape armhole

Bind off 4 (4, 4, 5, 6) at beginning of next 4 rows. Dec 1 each side every RS row 5 (7, 8, 10, 8) times—68 (72, 78, 82, 90) stitches. Work even until armhole measures 8 (8½, 9, 9½, 10"), and with Row 2.

Shape shoulder

Begin short rows: Rows 1 & 2 (RS)

With B, work to last 5 stitches, wrap next stitch and turn (W&T). **Rows 3 & 4** Work to last 10, W&T. **Rows 5 & 6** Work to last 15, W&T. **Rows 7 & 8** Work to end, hiding wraps. With A, work Rows 1 & 2 of Body Stripe. Place stitches on hold.

Left Front

With smaller needles and A, cast on 50 (54, 58, 62, 66). Work as for Back, shaping armhole at beginning of RS rows—37 (39, 42, 42, 46) stitches. Work even until armhole measures 6 (6½, 7, 7½, 8"), end with a RS row.

Shape front neck

At beginning of every WS row, bind off 8 (8, 9, 9, 10) once, 5 once, then 3 once.

Dec 1 at end of every RS row 3 (4, 4, 4,

(continues on page 208)

EASY +



5 (6, 11, 12, 20)

A 38 (41, 45, 50, 53)

B 25 (28, 30, 32, 35)

C 39 (41, 43, 45, 47)

10cm/4"

28

20

we help stripe using larger needles

1 2 3 4 5 6

Medium weight

A 61 (72, 80, 85, 90) yds

B 62 (65, 70, 72, 75) yds

5.0mm / US7

4.5mm / US7

1.5mm / SS



1x 22mm (1½")

NOTES

See *School*, page 208, for abbreviations and techniques.

Carry yarn not in use loosely along side edge.

Medium: LION BRAND YARNS Wool-Ease in colors 111 Navy Blue (A) and 234 Pines Print (B)





Three strands of 1 variegated yarn gradually give way to 3 strands of another in these simple but stunning wraps. Because the yarn is super-fine weight, the shawl is light enough to use as a scarf.

designed by
Laura Bryant



Checkerboard wrap

CHECKERBOARD PATTERN

MULTIPLE OF 8

Rows 1-6 (K4, p4) to end. Rows 7-12 (P4, k4) to end.

Prepare yarn

Wind 2 center-pull balls of each color. To get 3 strands of same color, use strand from outside and inside of one ball and outside of another.

Shawl

When joining a new strand, work 4-6 stitches with 4 strands held together, then continue working with 3 strands.

With 3 strands A, cast on 96. **Stripe 1** Work in Checkerboard pattern with AAA for 14". **Stripe 2** Cut 1 strand A, join 1 strand B, and work 14" with AAB. **Stripe 3** Cut 1 strand A, join 1 strand B, and work 14" with ABB. **Stripe 4** Cut 1 strand A, join 1 strand B, and work 14" with BBB. Piece measures approximately 56". Bind off in pattern.



Stripe blends

4 B B B
3 A B B
2 A A B
1 A A A

For each stripe, hold 3 strands together and work in Checkerboard pattern for 14"

Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS

EASY

One size

Approximately 28" x 68"

100 m/4"



over Checkerboard pattern, with 1 strand held together (after blocking)



Super Fine weight
A & B 120 yds each

6mm/US10

NOTES

See School page 208, for abbreviations and techniques.

Work with 3 strands held together throughout.



PRISM ARTS Lace Wool in color Embers (A) and Woodlands (B) for darker version, Coral Reef (A) and Cinnamon (B) for lighter version.



Slip stitches turn simple stripes into an intricate basketweave pattern. We choose black and white for head-turning graphic elegance. The Chanel styling and simple, hidden-snap closure are perfect for office dressing.

designed by
Jean Frost

Basketweave

DEC 1

At beginning of RS rows K1, k2tog.

At end of RS rows SSK, k1.

Back

With MC, cast on 98 (108, 118, 128). Beginning with a WS row, work 4 rows stockinette stitch (St st). **Next row** (WS) Knit (turning ridge). Work 2 rows St st. **Begin Chart: Row 1** (RS) K1 (edge stitch), work Chart to last stitch, k1 (edge stitch). Continue as established, keeping first and last stitch in garter stitch, until piece measures 14 (15, 16, 17)" from turning ridge, and with a WS row.

Shape armhole

Maintaining pattern as established, bind off 6 (8, 9, 10) at beginning of next 2 rows. Dec 1 each side every RS row 3 (4, 6, 8) times—80 (84, 88, 92) stitches. Work even until armhole measures 7 (7½, 8, 9)", end with a RS MC row. Place stitches on hold.

Left Front

With MC, cast on 52 (62, 72, 82). Work as for Back to armholes.

Shape armhole

At beginning of RS rows, bind off as

Chart



1 Row
10-stitch

Back, Sleeves, & Front
10-stitch

Stitch key

■ Knit on RS, purl on WS

× Slip 1 with yarn at WS of work

Color key

■ MC ■ CC

for Back—43 (50, 57, 64) stitches. Work even until armhole measures 5 (5½, 6, 6½)", end with a RS row.

Shape neck

Next row (WS) Bind off 12 (15, 19, 22), work in pattern to end of row. Bind off 3 (4, 5, 6) at beginning of next WS row. Dec 1 at end of every RS row 4 (6, 7, 9) times—24 (25, 26, 27) stitches. Work even until armhole measures 9 (9½, 10, 11)", end with a RS MC row. Place stitches on hold.

(continues on page 227)

INTERMEDIATE



5 (M, L, XL)

A 31½ (34, 36, 38)"

B 27 (27½, 28, 28½)"

C 36 (36½, 37½, 38½)"

10cm/4"

36

21

over/Chart pattern

1 2 3 4 5 6

Medium weight

MC 75 (85, 100, 105) yds

CC 25 (32, 38, 42) yds

3.75mm/US5

3.75mm/US5

3.75mm/US5

3 ½"

3 ½" (Elastic snap closure)

NOTES

See *School*, page 208, for abbreviations and techniques.

The first and last stitch of each row is worked in garter stitch.

Small: PLYMOUTH YARN
COMPANY Worsted
Merino Superwash in
colors B (MC) and 1 (CC)



Yarns

In this issue of Knitter's

P. 44 **Hemlock Designs NEW ENGLAND SHETLAND** 100% wool; 11oz; 50g; 198m (217yd)

P. 50 **Cascade Yarns 220 SUPERWASH** 100% superwash wool; 100g (3.5oz); 200m (220yd)

P. 54 **Mission Falls 1824 WOOL** 100% superwash merino wool; 50g (1.7oz); 78m (85yd)

P. 60 **Tekki-Stacy Charles, Inc. DOMINICAL TWEEED** 100% wool; 100g (3.5oz); 161m (174yd)

P. 60 **Tekki-Stacy Charles, Inc. TOWNEND** 100% extra-fine merino wool; 50g (1.7oz); 85m (94yd)

P. 64 **AsianTrends ROYAL ALPACA** 100% Royal Alpaca; 100g (3.5oz); 200m (220yd)

P. 70 **Berocco, Inc. ULTRA APACA** 50% Super Fine Alpaca; 50% Peruvian Wool; 100g (3.5oz); 198m (217yd)

P. 74 **Rowen FELTED TWEEED** 50% merino wool, 25% alpaca, 25% viscose; 50g (1.7oz); 175m (191yd)

P. 80 **Universal Yarn DELUXE WORSTED** 100% wool; 100g (3.5oz); 200m (220yd)

P. 84 **Plymouth Yarn ENCORE** 75% acrylic, 25% wool; 100g (3.5oz); 90m (200yd)

P. 90 **Claudia Hand Painted Yarns FINGERING** 100% merino wool; 50g (1.7oz); 151m (175yd)

P. 94 **Knit One, Crochet Too BAAE TWEEED** 60% merino wool, 20% baby llama, 20% bamboo; 50g (1.7oz); 100m (109yd)

P. 100 **Kollage Yarns SOLACE** 20% alpaca, 30% silk; 50g (1.7oz); 83m (91yd)

P. 104 **Kreemer Yarns MAUCHY CHUNKEY** 60% New Zealand wool, 40% domestic wool; 100g (3.5oz); 105m (120yd)

P. 110 **Coats & Clark-Red Heart SOFT YARN** 100% acrylic; 140g (5oz); 214m (234yd)

P. 112 **Melabrigo YARN SOCK** 100% superwash merino wool; 25g (0.9oz); 400m (440yd)

P. 118 **Muench Yarns TOUCH ME** 72% rayon merino wool, 28% wool; 50g (1.7oz); 56m (61yd)

P. 122 **Prism Yarns WILD STUFF** rayon, cotton, nylon, kid mohair, wool, alpaca, poly; 180-240g (6-8oz); 278m (303yd)

P. 126 **Fiesta LA BOHEME** 50% rayon, 32% brushed kid mohair, 14% wool, 4% nylon; 113g (4oz); 151m (165yd)

P. 132 **Trendsetter Yarns SOLEX** 100% cotton, velvety beads and fabric leaves; 50g (1.7oz); 73m (80yd)

P. 132 **Trendsetter Yarns DUNE** 41% mohair, 30% acrylic, 29% nylon; 50g (1.7oz); 73m (80yd)

P. 138 **Minos WOOL CLÁSICA** 100% wool; 100g (3.5oz); approximately 126m (138yd)

P. 144 **Schulans MERINO COTTON** 90-92% merino wool; 47% cotton; 50g (1.7oz); 90m (98yd)

P. 148 **Brown Sheep Co., Inc. LAMB'S PRIDE** WORSTED 100% wool; 115g (4oz); 173m (190yd)

P. 156 **Cascade Yarns LANA D'ORO** 50% alpaca, 50% wool; 100g (3.5oz); 200m (217yd)

P. 158 **Kreemer Yarns TATAMI TWEEED** WORSTED 40% cotton, 60% acrylic; 100g (3.5oz); 164m (180yd)

P. 160 **Zion LIFESTYLE** 100% merino or halfter superwash wool; 50g (1.7oz); 151m (165yd)

P. 162 **Melabrigo Yarn RYOS** 100% superwash merino wool; 100g (3.5oz); 190m (209yd)

P. 164 **Kollage Yarns TEMPTATION** 45% bamboo, 25% cotton, 25% nylon; 50g (1.7oz); 83m (91yd)

P. 166 **Universal Yarn-Debbie Macomber Blossom Street Collection GRABBERA SOLID** 100% wool; 50g (1.7oz); 83m (91yd)

P. 170 **Nishuwa Handknits GRAND OPERA** 80% wool, 20% viscose, 5% metalized polyester; 50g (1.7oz); 111m (121yd)

P. 172 **Tekki-Stacy Charles, Inc. TARA TWEEED** 80% wool, 20% nylon; 11oz (30g); 101m (112yd)

P. 174 **Alpaca with a Twist BABY TWIST** 100% baby alpaca; 11oz (30g); 100m (110yd)

P. 176 **Knit One, Crochet Too CROCK-O-DYE** 65% superwash wool, 20% nylon, 15% silk; 100g (3.5oz); 300m (330yd)

P. 178 **Trendsetter Yarns SIERRA** 70% wool, 30% acrylic; 100g (3.5oz); 106m (115yd)

P. 180 **Jojoland BALLAD** 100% superwash wool; 50g (1.7oz); 200m (220yd)

P. 182 **Mission Falls 136 MERINO SUPERWASH** 100% merino wool; 50g (1.7oz); 124m (136yd)

P. 184 **GGH SOFT-KID** 77% super kid mohair, 21% polyamide, 2% wool; 25g (0.9oz); 132m (150yd)

Yarn weight categories

Yarn Weight



Super Fine



Fine



Light



Medium



Bulky



Super Bulky

Also called

Sock
Fingering
Baby

Sport
Baby

DK
Light-
Worsted

Worsted
Afghan
 Aran

Chunky
Craft
Rug

Bulky
Knitting

Stockinette Stitch Gauge Range 10cm/4 inches

27 sts

to

32 sts

23 sts

to

26 sts

21 sts

to

24 sts

16 sts

to

20 sts

12 sts

to

15 sts

6 sts

to

11 sts

Recommended needle (metric)

2.25 mm

to

3.25 mm

3.25 mm

to

4.5 mm

3.75 mm

to

4.5 mm

4.5 mm

to

5.5 mm

5.5 mm

to

8 mm

6 mm

to

and
larger

Recommended needle (US)

1 to 3

3 to 5

5 to 7

7 to 9

9 to 11

11 and larger

Locate the Yarn Weight and Stockinette Stitch Gauge Range (10cm to 4") on the chart. Compare that range with the information on the yarn label to find an appropriate yarn. These are guidelines only for commonly used gauges and needle sizes to specific yarn categories.

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P. 188 Berroco, Inc. ULTRA

ALPACA FINE 50% wool, 20% super fine alpaca, 30% nylon, 100g (7oz); 400m (432yd)



P. 196 Twisted Sisters JAZZ

100% fine wool 50g (7oz); 150m (161yd)



P. 190 Brown Sheep Co., Inc. LAMB'S PRIDE SUPERWASH 100%

superwash wool, 100g (7oz); 183m (200yd)



P. 198 Lion Brand® Yarns WOOL EASE 80% acryl, 20% wool 85g (8oz)

100m (109yd)



P. 192 Coats & Clark-Stitch Nation by Debbie Stoller™ FULL O' SHARP 100% Peruvian wool 100g (7oz); 140m (153yd)



P. 200 Prism Arts LACE WOOL 100% merino wool 35oz (100g); 150m (161yd)

140g (3oz); 150m (161yd)



P. 194 ArlanTrends ROYAL ALPACA 100% Royal Alpaca 100g (7oz); 200m (219yd)



P. 202 Plymouth Yarn Company WORSTED MERINO SUPERWASH 100% wool 100g (7oz); 199m (218yd)

199m (218yd)



Specifications: At a Glance

Use the charts and guides below to make educated decisions about yarn thickness, needle size, garment ease, and pattern options.

Understanding pattern specifications

INTERMEDIATE



S (M, L, 1X)
A 15 (18, 42, 48")
B 19 (21, 22, 23 1/2")
C 27 (30, 38 1/2, 44 1/2")



over stitches to stitch,
using larger needles



Medium weight
W5 (105, 130, 155 yds)



4.5mm/US7
3.75mm/US5



&
cable marker

Skill level

Fit

Includes ease (additional width)
built into pattern.

Sizing

Garment measurements
at the A, B, and C lines on the fit icon

Gauge

The number of stitches and rows you need
in 10 cm or 4", worked as specified.

Yarn weight and amount in yards

Type of needles

Straight, unless circular or double-pointed
are recommended. Bold text indicates needle size
used for gauge.

Any extras

Fit



MINI CREW NECK
actual bust/
chest size



CREW NECK
actual bust/chest
size plus 1-2"



STANDARD NECK
bust/chest
plus 2-4"



COOKE FIT
bust/chest
plus 4-6"



OVERSIZED FIT
bust/chest
plus 6" or more

Measuring

A Bust/Chest

B Body length

C Center back to cuff
(arm slightly bent)



Needles/Hooks

US	MM	HOOK
0	2	A
1	2.25	B
2	2.75	C
3	3.25	D
4	3.5	E
5	3.75	F
6	4	G
7	4.5	H
8	5	I
9	5.5	J
10	6	K
10 1/2	6.5	L
11	8	M
13	9	N
15	10	
17	12.75	

Equivalent weights

1/2 oz	20 g
1 oz	28 g
1 1/2 oz	40 g
2 oz	50 g
2 1/2 oz	60 g
3 oz	80 g

Sizing

Measure around the fullest part of your bust/chest to find your size.

Children	2	4	6	8	10	12	14	
Actual chest	21"	23"	25"	28½"	28"	30"	31½"	
Women	XXS	XS	Small	Medium	Large	1X	2X	3X
Actual bust	28"	30"	32-34"	36-38"	40-42"	44-46"	48-50"	52-54"
Men	Small	Medium	Large	1X	2X			
Actual chest	34-36"	38-40"	42-44"	46-48"	50-52"			

Conversion chart

centimeters	0.394	inches
grams	0.035	ounces
inches	2.54	centimeters
ounces	28.4	grams
yards	1.1	meters
meters	.91	yards



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1/1 RT & LT	106
2-row buttonhole	114
Attached 1-cord	222
Backward single crochet	134
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Intarsia	70
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Pick up and knit (PUK)	72
S2KP2	124
Slip stitches	62
Temporary chain cast-on	52
Weaving in ends	124

KNIT CAST-ON

1 Start with a slipknot on left needle. Slip cast-on stitch. Insert right needle into slipknot from front. Wrap yarn over right needle as if to knit.

PURL

1 With yarn in front of work, insert right needle into stitch from back to front.

2 Bring yarn through slipknot, forming a loop on right needle.
3 Insert left needle under loop and slip loop off right needle. One additional stitch cast on.

2 Bring yarn over right needle from front to back.

4 Insert right needle into the last stitch on left needle as if to knit. Knit a stitch and transfer it to the left needle as in Step 3. Repeat Step 4 for each additional stitch.

3 Bring yarn through stitch with right needle. Pull stitch off left needle. Repeat Steps 1-3.

KNIT

1 With yarn in back of work, insert right needle into stitch on left needle from front to back.

2 Bring yarn between needles and over right needle.

3 Bring yarn through stitch with right needle. Pull stitch off left needle.

4 Knit stitch completed.

BIND OFF

Kalshise
1 Knit 2 stitches as usual.
2 With left needle, pass first stitch on right needle over second stitch (above) and off needle. 1 stitch bound off (next drawing).

3 Knit 1 more stitch.
4 Pass first stitch over second. Repeat Steps 3-4. When last loop is on right needle, break yarn and pull tail of yarn through loop to fasten (see Fasten off).

Purlwise
Work Steps 1-4 of Bind-off knitwise except, purl the stitches instead of knitting them.

FASTEN OFF

Work bind-off until only 1 stitch remains on right needle. If this is the last stitch of a row, cut yarn and fasten off stitch as shown above. Otherwise, this is the first stitch of the next section of knitting.

abbreviations

CC contrasting color
cm centimeter(s)
cn cable needle
dec decrease (ed) (es) (ing)
dps double-pointed needle(s)
g gram(s)
" inch(es)
inc increase (ed) (es) (ing)

A knitting (ed) (es)
LH left-hand
in meter(s)
MT Make one stitch (increase)
MC main color
mm millimeter(s)
as shown(s)
p purl (ed) (es) (ing)
pm place marker
psse pass slipped stitches) over

rep repeat(s)
RH right-hand
RS right side(s)
rnd round(s)
sc single crochet
sl/slip (ed) (es) (ing)
SAP slip, knit, purl
sk slip, slip, knit these 2 st tog
slp/slp, purl these 2 st tog
st(s) stitch(es)

St st stockinette stitch
tbl through back of loop(s)
tog together
WS wrong side(s)
wyf with yarn in back
wyf with yarn in front
yft(y) yard(s)
ytw(2) yard (twice)

working from charts

Charts are graphs or grids of squares that represent the right side of knitted fabric. They illustrate every stitch and the relationship between the rows of stitches. Squares contain knitting symbols. The key defines each symbol as an operation to make a stitch or stitches.

The pattern provides any special instructions for using the chart(s) or the key. The numbers along the sides of charts indicate the rows. A number on the right side marks a right-side row that is worked leftward from the number. A number on the left marks a wrong-side row that is worked rightward. Since many stitches are worked differently on wrong-side

rows, the key will indicate that, if the pattern is worked circularly, all rows are right-side rows and worked from right to left.
Solid lines within the graph represent repeats. These set off a group of stitches that are repeated across a row. You begin at the edge of a row or where the pattern indicates for the required slw. work across to the second line, then repeat the stitches

between the repeat lines as many times as directed, and finish the row.
The slw of a garment are often labeled with beginning and ending marks on the chart. This avoids having to chart each slw separately.

instructions

Eyelet buttonhole
Long-tail cast-on
K2tog (K3tog)
 Make 1
 SK2P
 SSK and SSKK
 Single crochet (sc)

knitter's SCHOOL

LONG-TAIL CAST-ON



Make a slipknot for the initial stitch, at a distance from the end of the yarn, allowing about 10" for each stitch to be cast on. 1 Bring yarn between fingers of left hand and wrap around little finger as shown.



2 Bring left thumb and index finger between strands, arranging so tail is on thumb side, ball strand on finger side. Open thumb and finger so strands form a diamond.



3 Bring needle down, forming a loop around thumb.
 4 Bring needle under front strand of thumb loop...



5 ...wrap over index finger yarn, catching it.



6 ...and bringing it under the front of thumb loop.



7 Slip thumb out of its loop, and use thumb to adjust tension on the new stitch. One stitch cast on.

Results of long-tail cast-on (both sides)



K2TOG (K3TOG)



1 Insert right needle into first 2 (3) stitches on left needle, beginning with second (third) stitch from end of left needle.



2 Knit these 2 (3) stitches together as if they were 1. The result is a right-slanting decrease.

SINGLE CROCHET (SC)



1 Insert hook into a stitch, catch yarn and pull up a loop. Catch yarn and pull through the loop on the hook.

2 Insert hook into next stitch to the left.



3 Catch yarn and pull through the stitches. 2 loops on hook.



4 Catch yarn and pull through both loops on hook. 1 single crochet completed. Repeat Steps 2-4.

SSK

A left-slanting single decrease.



1 Slip 2 stitches separately to right needle as if to knit.



2 Slip left needle into these 2 stitches from left to right and knit them together. 2 stitches become 1.



The result is a left-slanting decrease.

EYELET BUTTONHOLE



Row 1 (Right-side) SSK, yarn over (as shown).

Row 2 Pull into yarn-over.

SSSK

A left-slanting double decrease



Work same as SSK except: 1 Slip 3 stitches. 2 Knit these 3 stitches together.

MAKE 1 (M1)

Knit



For a left-slanting increase (ML), insert left needle from front to back under strand between last stitch knitted and first stitch on left needle. Knit, twisting strand by working into loop at back of needle.



The result is a left-slanting increase.



Or for a right-slanting increase (MR), insert left needle from back to front under strand between last stitch knitted and first stitch on left needle. Knit, twisting strand by working into loop at front of needle.



The result is a right-slanting increase.

Purl



For a left-slanting increase (ML), insert left needle from front to back under strand between last stitch worked and first stitch on left needle. Purl, twisting strand by working into loop at back of needle from left to right.



For a right-slanting increase (MR), work as for Make 1 Right, Knit, except purl.

SK2P, SL 1-K2TOG-PSO

A left-slanting double decrease



1 Slip 1 stitch knitwise.
 2 Knit next 2 stitches together.

3 Pass the slipped stitch over the k2tog; 3 stitches become 1; the right stitch is on top.

(School continues on p. 218)

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3-needle bind-off
Knit into front and back (kfb)
Knit through back loop (k1 tbl)
P2tog
SSP
Short rows (w&t)
Yarn-over (yo)

YARN OVER (YO)



Between knit stitches
 Bring yarn under the needle to the front, take it over the needle to the back and knit the next stitch.



After a knit, before a purl
 Bring yarn under the needle to the front, over the needle to the back, then under the needle to the front; purl next stitch.



After a purl, before a knit
 With yarn in front of the needle, bring it over the needle to the back; knit next stitch.

SSP

A left-slanting single decrease.



1 Slip 2 stitches separately to right needle as if to knit.



2 Slip these 2 stitches back onto left needle. Insert right needle through their 'back loops,' into the second stitch and then the first.



3 Pull these together: 2 stitches become 1.



The result is a left-slanting decrease.

SHORT ROWS (W&T)

Each short row adds two rows of knitting across a section of the work. Since the work is turned before completing a row, stitches must be wrapped at the turn to prevent holes. On stockinette stitch, work a wrap as follows:

Knit side



1 With yarn in back, slip next stitch as if to purl. Bring yarn to front of work and clip stitch back to left needle (as shown). Turn work.
 2 With yarn in front, slip next stitch as if to purl. Work to end.



3 When you come to the wrap on a following knit row, hide the wrap by knitting it together with the stitch it wraps.

Purl side



1 With yarn in front, slip next stitch as if to purl. Bring yarn to back of work and clip stitch back to left needle (as shown). Turn work.
 2 With yarn in back, slip next stitch as if to purl. Work to end.



3 When you come to the wrap on a following purl row, hide the wrap by putting it together with the stitch it wraps.

KNIT INTO FRONT AND BACK (kfb)



1 Knit into front of next stitch on left needle, but do not pull the stitch off needle.
 2 Take right needle to back, then knit through the back of the same stitch.



3 Pull stitch off left needle. Completed increase: 2 stitches from 1 stitch. This increase results in a purl bump after the knit stitch.

KNIT THROUGH BACK LOOP (k1 tbl)



1 With right needle behind left needle and right leg of stitch, insert needle into stitch...



2 ...and knit.

3-NEEDLE BIND-OFF

Instead of binding off shoulder stitches and sewing them together.



Bind-off ridge on wrong side
 1 With stitches on 2 needles, place right sides together. *Knit 2 stitches together (1 from front needle and 1 from back needle, as shown), repeat from * once more.



2 With left needle, pass first stitch on right needle over second stitch and off right needle.
 3 Knit next 2 stitches together.
 4 Repeat Steps 2 and 3, end by drawing yarn through last stitch.



Bind-off ridge on right side

Work as for ridge on wrong side.

EXCEPT with wrong sides together.



P2TOG



1 Insert right needle into first 2 stitches as on left needle.
 2 Pull these 2 stitches together as if they were 1. The result is a right-slanting decrease.



Zinnia

MOVE MARKER

Slip last stitch of round to right needle, remove marker, slip stitch back to left needle, replace marker—marker moved 1 stitch to right.

(continued from page 47)

right edge of next MC Square, PUK1 in Double Squares 2–10 stitches. Work Basic Square.

Top Square With C, work as for Tier 1. Double Squares 2–10

Working in each V-space around, work as for Double Square 1, using colors as indicated on diagram.

TIER 5

Work as for Tier 2, EXCEPT PUK0 center stitch of Tier 2 MC Square.

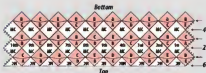
TIER 5

Work as for Tier 3, EXCEPT work squares using colors as indicated in diagram.

Bottom

Change to shorter droular needle, then dips as necessary.

With MC, longer circular needle, and RS facing, begin with any square from Tier 5, slip center stitch, (PUK9 along left edge, 1 in center stitch of MC Square from Tier 4, 2 along right edge of next square, 1 in center stitch and tighten tail) 10 times, place marker (pm) for beginning of round and join—200 stitches. Round 1 Purl, Round 2 (K8, SK2P, k8, k1fb twice) 10 times. Round 3 (P2, 3 P, 3 P, 10 P) 10 times—180 stitches. Round 4 K6, (SK2P, k6, k1fb twice, k7P 8 times, SK2P, k6, k1fb twice, k1, Round 5 P5, (p1tog, p4P) 9 times, p1tog, p10—160 stitches. Round 6 K4, (SK2P, k5, k1fb twice, k3P 9 times, SK2P, k5, k1fb twice, k2, Round 7 P3, (p1tog, p4P) 9 times, p1tog, p10—140 stitches. Round 8 K2, (SK2P, k4, k1fb twice, k3P 9 times, SK2P, k4, k1fb twice, k3, Round 9 P1, (p1tog, p11) 9 times, p1tog, p10—120 stitches. Round 10 (SK2P, k3, k1fb twice, k6P 9 times, SK2P, k3, k1fb twice, k3, move marker



Note: Work color variation, work about the same number of squares in each color for Double Squares.

Round 11 (P3tog, p8) 9 times, p1tog, p8, move marker—100 stitches.

Round 12 (SK2P, k2, k1fb twice, k3P 9 times, SK2P, k2, k1fb twice, k2, move marker. Round 13 (P3tog, p7) 9 times, p1tog, p8, move marker—80 stitches.

Round 14 (SK2P, k1, k1fb twice, k2P 9 times, SK2P, k1, k1fb twice, k1, move marker. Round 15 (P3tog, p5) 9 times, p1tog, p4, move marker—60 stitches.

Round 16 (SK2P, k3P 9 times, SK2P, k2, move marker—40 stitches.

Round 17 (P3tog, p1) 9 times, p1tog, move marker—20 stitches.

Round 18 (K2tog 10 times—10 stitches. Round 19 (P3tog) 5 times—5 stitches. Cut yarn, draw through remaining stitches and fasten off.

BASE TIER 6: TRIANGLES

Turn bag so Tier 1 is facing up, then work into V-spaces between Double Squares from Tier 1.

MC Triangles MAKE 10

With MC and RS facing, PUK9 along left edge of a square, PUK1 in MC center stitch, PUK9 along right edge of next square—19 stitches.

Work as for Hat MC Triangles EXCEPT begin with WS Row 3.

Finishing

Top Band

With RS facing, circular needle, and MC, PUK14 along each MC Triangle from Tier 6—140 stitches. Tighten tails. Purl 9 rounds. Bind off purlwise.

Handle

[With MC, cast on 8. Work in stockinette stitch (St p8 for 5", end with a WS row. Place on hold for one leg of handle). Repeat for other leg but do not place on hold. Next row (RS)

K8 with RS facing, k8 stitches from hold. Continue in St st on 16 stitches until piece measures approximately 37", end with a WS row. Next row (RS) K8, place next 8 stitches on hold. Continue in St st on 8 stitches for 5" for one leg. Bind off. Put 8 stitches from hold on needle and work other leg. Bind off.

Feeling

Place Bag and Handle in a pillow case and place in washing machine with 1 tablespoon detergent and several tennis balls or a pair of jeans. Set to smallest load and hot water. After 6 minutes check progress, then every minute or two until felted to desired size. Rinse and spin. Shape Double Squares by pushing your finger into each point. Stretch Bag into shape and put over a bucket slightly larger than felted circumference. Stretch Handle lengthwise so edges curl to WS. Allow to air dry. With RS of Handle to WS of Bag, sew both legs from one end of Handle to inside edge of Top Band, above points of 2 Double Squares with a Double Square between. Attach for other end of Handle on opposite side of Bag.

Drawstring

With MC, cut 2 strands, 3 yards each. Make twisted cord; knot both ends and cut folded loop open.

Line bag on.

LINING

1 Measure bag.



2 Cut 2 rectangles of lining fabric (height + circumference + 1" seam allowance on all edges). Cut a circle 1" larger than the outer of bag for bottom, 6" and attach double center. Fold to WS of 1 rectangle (fold) and slide (bottom). Sew around rectangle (top) inside.

3 Sew ends of Side (1" seam, RS together), forming circle. Pin the Bottom fabric, RS together, and sew.



4 Place lining inside bag to check height. Remove from top and sides, allowing for 1" seam.



5 Trim short edges of Top, then sew 1/2" casing along one long edge.



6 Top Top into lining casing; cut casing. Press down and fold RS to 1/2" inward. Align cut edges of Side and Top (RS of lining and top face in center of bag). Sew around, 1/2" from edge.



7 Press seam to WS of lining, place in bag then hand stitch lining to edge of bag.



8 Thread the drawstring through casing. Tie ends together with overhand knot.

Retro stripes



(continued from page 176)

Left Front

With larger needles and B, cast on 36 (41, 46, 51, 56). *Begin pattern:* Row 1 (RS) K2 (side edge), work Stripe chart to last stitch, k1 (center front edge). Continue working pattern keeping edge stitches in St st, until piece measures 2", end with a WS row. Shape waist at side edge (beginning of RS row) as for Back—31 (36, 41, 46, 51) stitches after last decrease: 36 (41, 46, 51, 56) after last increase. Work even until piece measures same as Back to underarm, end with Row 4 (R, 12, 12, 4).

Shape armhole and neck

Next row (RS) Shape armhole at side edge (beginning of RS row) as for Back. *At SAME TIME*, shape neck by Dec 1 end of this row, every 8th row 0 (0, 1, 5, 8) times, then every 10th row 5 (5, 5, 2, 0) times—19 (21, 22, 23, 24) stitches. Work even until armhole measures same length as Back. Shape shoulder at beginning of RS rows as for Back.

Right Front

Work as for Left Front, EXCEPT reverse shaping and edge stitches. Bind off for armhole at beginning of WS rows and decrease at end of RS rows. Shape neck at beginning of RS rows. Shape shoulder at beginning of WS rows.

Left Front Center Panel and Collar With larger needles and A, cast on 22. *Begin pattern:* Row 1 (RS) K1 (side edge), work Check chart to last 2

stitches, k2 (center front edge). Row 2 K2, work Check chart to last stitch, p1. Work in pattern, keeping side edge stitch in St st and 2 center front edge stitches in garter stitch, until piece measures same length as Back to underarm, end with a WS row. Mark each end of row.

Shape neck and collar

Next row (RS) Keeping edge stitches in St st, Inc 1 each side this row, every 8th row 0 (0, 1, 5, 8) times, then every 10th row 5 (5, 5, 2, 0) times—39 (39, 41, 43, 45) stitches. Inc 1 for center front at end of next RS row, then every 4th row 3 times and *AT SAME TIME*, when piece measures 10 (9, 9½, 10, 10½) from marker, bind off 5 (4, 4, 4, 4) at beginning of next RS row for shoulder—38 (39, 41, 43, 45) stitches. Continue in pattern for 1½ (2, 2, 2½, 2½) more, end with a WS row.

Back neck collar shaping

At beginning of every RS row, bind off 6 (4, 2, 7, 7) stitches 5 times, then remaining 6 (6, 6, 8, 10) stitches.

Right Front Center Panel and Collar

Work as for Left Front Center Panel and Collar, reversing edge stitches, until piece measures 4 (4½, 5, 5½)", end with a WS row. *Buttonhole row (RS)* M4, k2tog, yo twice, SSK, work to end. *Next row* Work across, working k1, p1 in double yv. Continue in pattern, working Buttonhole row when piece measures 7 (7½, 8, 8½)", 10 (10½, 11, 11½)", and 13 (13½, 14, 14½)". Continue as for Left Front Center Panel and Collar, EXCEPT reverse shaping. Shape center front at beginning of RS rows. Shape shoulder and back neck collar at beginning of WS rows.

Sleeves

With smaller needles and A, cast on 48 (52, 56, 60, 66). Knit 4 rows. Change to larger needles. *Begin pattern:* Row 1 (RS) K2 (edge), work Row 1 (5, 9, 9, 9) of Stripe chart to last 2 stitches, k2 (edge). Keeping edge stitches in St st, work in pattern for 16 rows total, end with a WS row. *Next row* Inc 1 each

side of this row, then every 8th row 14 times—78 (82, 86, 90, 96) stitches. Work even for 7 (7, 7, 7, 3) rows, ending with Row 4 (8, 12, 12, 4). Piece measures approximately 17½ (17½, 17½, 17½, 17½).

Shape cap

Next row (RS) At beginning of next 2 rows, bind off 5 (5, 7, 9, 11). Keeping edge stitches in St st, Dec 1 each side every RS row 21 (22, 18, 15, 13) times, then every 4th row 0 (0, 3, 5, 4) times. At beginning of every row, bind off 8 stitches twice, then remaining 10 (12, 14, 16, 20) stitches.

Finishing

Seam Sleeve and side seams 1 stitch in from each edge, leaving a stockinette stitch on each side of seam.

Block pieces

Back Neck Collar

With WS of Back facing, larger needles, and A, pick up and knit (PUK) 18 marked center stitches of back neck. Set-up row (WS of cable) P2, k2, p10, k2, p2. Work Cable chart for 6¼ (6½, 7, 7, 7½)". Bind off.

Matching marked row on Front Center Panels to beginning of neck shaping on Fronts, and bound-off shoulder stitches of Front Center Panels to Front shoulders, sew Front Center Panels to Fronts. Sew front and front Center Panel shoulders to Back. Sew Collar to back neck. With seam on WS of Back Neck Cable, sew bound-off edges of Collar to sides of Back Neck Cable. Set in sleeves. Sew side and sleeve seams. *Lower edge trim.*

With RS facing, smaller circular needle, and A, PUK26 along left Front Center Panel, 34 (39, 44, 49, 54) along Left Front, 99 (100, 121, 132, 143) along Back, 34 (39, 44, 49, 54) along Right Front, 26 along Right Front Center Panel—219 (240, 261, 282, 303) stitches. Knit 4 rows. Bind off. Sew on buttons. <



Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS
- 5/5 RC 5/5 to cn, hold to back, k5; k5 from on

Purple reign

(continued from page 168)

side every RS row 10 times—92 (98, 108, 120, 130) stitches. Work even until armhole measures 8 (8½, 9, 9½, 10) and with WS row.

Shape shoulder

At beginning of every row, bind off 6 (7, 8, 10, 8) stitches 6 times, then 0 (0, 0, 0, 0) twice. Place remaining 56 (56, 60, 60, 66) stitches on hold for back neck.

Left Front

Vest front is shaped with short rows and decreases. Center front edges are shaped at same time as lower edge, waist, and armholes. Keep careful track of where you are in each shaping operation.

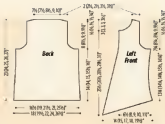
Front bod

Cast on 106 (114, 122, 130, 138). **Row 1** (WS) P2, (k2, p2) to end. Work rib until piece measures 1½", end with a WS row. **Next row** (RS) Rib 28 (31, 34, 35, 39), pm, k2,3, pm, rib to end, decreasing 7 (8, 5, 7, 4) stitches across remainder of row—99 (105, 117, 123, 134) stitches. **Begin short rows: Rows 3–2** (WS) Work 4 stitches, wrap next stitch and turn work (W&T); work to end. **Rows 3–4** Work to wrapped stitch; work 4 more stitches, hiding wrap; W&T; work to end. **Continue to hide wraps on following rows: Rows 5–6** Dec 1, work 4 part wrapped stitch, W&T; work to end. **Rows 7–8** Work 4 part wrapped stitch, W&T; work to end. Work last 4 rows 10 (10, 12, 13, 14) more times. At THE SAME TIME, when short rows reach markers, begin Cable chart between markers. **Next WS row** Dec 1, work to end. **Next RS row** Work to end—87 (93, 103, 108, 118) stitches.

Body decreases

Continue in pattern, shaping at both sides as follows: **Dec 1 at beginning of 4th row** (WS), then Dec 1 at each end of next 4th row 7 (8, 6, 6, 7) times—66 (75, 85, 90, 97) stitches. Dec 1 at beginning of every 4th row 7 (10, 10, 11, 10) times—59 (65, 75, 75, 87) stitches.

Dec 1 at beginning and inc 1 at end of every 4th row 3 times.



Body increases

Dec 1 at beginning of every 4th row 6 (5, 7, 5, 8) times—53 (60, 68, 74, 79) stitches. Work even until piece measures same as Back to armhole.

Shape armhole

At beginning of RS row, bind off 3 (4, 4, 4) twice, then 2 (2, 3, 3, 3) twice. **Next row** (WS) Dec 1 at beginning of row. **Next 12 rows** (Dec 1 at beginning first, third, fifth rows and at end of sixth row) twice. Dec 1 at beginning of next 1 (3, 4, 4, 4) RS row—33 (36, 41, 47, 52) stitches. Work even until armhole measures 5 (5½, 6, 6, 6½), end with RS row.

Shape neck

Bind off 4 (4, 5, 5, 5, 7) at beginning of next 2 WS rows, then Dec 1 at end of every RS row 7 (7, 7, 7, 7) times—18 (21, 24, 30, 32) stitches. Work even until armhole measures same as Back.

Shape shoulder

At beginning of every RS row, bind off 6 (7, 8, 10, 8) stitches 3 times, then 0 (0, 0, 0, 0) stitches once. Cut yarn and fasten off.

Right Front

Work as for Left Front EXCEPT reverse shaping and pattern placement. Begin short rows on RS row 1. When shaping, work Dec 1 and inc 1 on RS rows. Bind off for armhole at beginning of WS rows. Bind off and decrease for neck at beginning of RS rows. Bind off for shoulder at beginning of WS rows.

Finishing

Block pieces. Sew shoulder seams. Collar.

With RS facing, pick up and knit (PUK) 33 (33, 41, 41, 44) along Right Front

neck, k56 (56, 60, 60, 66) Back neck stitches, and PUK33 (33, 41, 41, 44) along Left Front neck—122 (122, 142, 142, 154) stitches. **Row 1** (WS) K2, p2, k2 to end. Work in rib until collar measures 4 (4, 4½, 4½, 5"). Bind off loosely in rib.

Armbands

With RS facing, PUK142 (150, 162, 170,

178) around armhole. **Row 1** (WS) K2, (p2, k2) to end. Work 6 more rows in rib. Bind off loosely in rib.

Front bands

With RS facing, PUK214 (222, 234, 242, 254) along Left Front and Collar edge. Work as for armband. Repeat for Right Front edge.

Sew side seams. □



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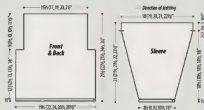
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Railroad tracks

(continued from page 194)



Back

With Gold and using long-tail loop cast-on, cast on 69 (77, 85, 93, 101).

Lower band

Knit 1 row. Cut Gold; tie ends. **Rows 1 & 2 (RS)** With Rust, knit 2 rows; cut yarn, tie ends. Repeat Rows 1 & 2 with Green, then Brown.

Work Broken Column Pattern until piece measures 12 (12 1/2, 13, 13 1/2, 14)"; end after a RS A row.

Shape armholes

Using YO bind-off, bind off 7 (8, 9, 11, 13) at beginning of next 2 Rows — 55 (61, 67, 71, 75) stitches. Work even until armhole measures approximately 9 (9 1/2, 10, 10 1/2, 11 1/2)"; end after any 12-row color grouping (Row 12, 24, or 36).

Upper band

With a color not used in last 4 rows, knit 2 rows. With Gold, knit 1 row. Bind off using p2tog bind-off.

Front

Work as for Back.

Sleeves

Using long-tail loop cast-on, cast on 31 (33, 35, 37, 39) and work Lower band as for Back. Work Broken Column pattern, and AT SAMETIME inc 1 every 8th row 8 (11, 14, 17, 20) times, then every 12th row 8 (6, 4, 2, 0) times — 63 (67, 71, 75, 79) stitches. Work even until piece measures 18 1/2 (18 1/2, 18 1/2, 18 1/2, 18 1/2)"; place markers at each end of row for armhole placement. Work for 2 (2, 2 1/2,

3, 3 1/2, end after a 12-row color grouping. Place stitches on hold.

Finishing

For all joins, bands, and borders, pick up and knit (PUK) with RS facing and Gold.

Block pieces.

Join sleeves and body
With Gold, knit 1 row across top of Sleeve. With upper bands of Front overlapping Back and longer circular needle, PUK (8, 9, 11, 13) along Left Front underarm bind-off, 63 (67, 71, 75, 79) along Front and Back armhole, and 7 (8, 9, 11, 13) along Back underarm bind-off — 77 (83, 89, 97, 105) stitches. With second circular needle and 2nd strand of Gold, PUK (8, 9, 11, 13) along side of Sleeve between marker and bind-off; work in pattern across Sleeve stitches, PUK (8, 9, 11, 13) along other side of Sleeve above marker. Do not cut yarn. With WS together, body facing, and Gold, work 3-needle bind-off, working YO bind-off after every stitch. Join right Sleeve to body in same way. Join side and sleeve seams
With circular needle, PUK 2 stitches for every 3 Vs (6 rows) along 1 side of Sleeve and side of Front. With second circular needle and 2nd strand of Gold, PUK same number of stitches along other side of Sleeve and side of Back. Do not cut yarn. With WS together, Front facing, and Gold, work



YO bind-off



- 1 Knit 1 stitch as usual.
- 2 Yarn over
- 3 With left needle, pass first stitch on right needle over the yarn-over...



- ... and off the needle.
- 4 Knit 3 more stitches.
- 5 Pass yarn-over over this knit stitch and off the needle (one stitch bound off). Repeat Steps 1-5.

P2tog bind-off



- 1 Cast on 1 stitch on left needle, p2tog...



- ... slip stitch back to left needle; repeat from *, and by drawing yarn through last stitch.

3-needle YO bind-off from hem to cuff. Join other Sleeve and side seam in same way. Tie overhand knots in any remaining yarn tails on WS. Sew in any visible tails near cuff and bottom edges. Trim ends to approximately 1". Try on sweater for placement of optional buttons: Place each button along shoulder line, approximately 2 1/2" from sleeve seam. Sew buttons through both layers of the shoulder band. □

Blue spruce

(continued from page 196)

4) times — 18 (19, 21, 23, 24) stitches. Work even until armhole measures same length as Back, end with Row 2. Shape shoulder.

Begin short rows: Row 1, 3, 5, 7 (RS) With B, knit. Row 2 (WS) Purl to last 5 stitches, W&T. Row 4 Purl to last 10, W&T. Row 6 Purl to last 15, W&T. Row 8 Purl to end, hiding wraps. With A, work Rows 1 & 2 of Body Stripe. Place stitches on hold.

Right Front

Work as for Left Front, EXCEPT reverse shaping. Bind off for armhole at beginning of WS rows and Dec 1 at end of RS rows. Shape neck at beginning of RS rows. W&T short rows for shoulder on RS rows.

Sleeves

With smaller needles and A, cast on 38 (42, 46, 50, 54). Work in K2, P2 rib until piece measures 27" end with a

WS row. Change to larger needles and Sleeve Stripe. Inc 1 each side every 4th row 11 (11, 10, 11, 12) times, then every 6th row 6 times — 72 (76, 78, 84, 90) stitches. Work even until sleeve measures 18".

Shape cap

Bind off 4 (4, 4, 5, 6) at beginning of next 2 rows. Dec 1 each side every RS row 14 (16, 15, 12, 17) times, then every row 4 (4, 5, 5, 6) times. Bind off 10 at beginning of next 2 rows. Bind off remaining 8 (8, 10, 10, 12) stitches.

Finishing

Block pieces. With A, join shoulders using 3-needle bind-off as follows: Join 18 (19, 21, 21, 24) stitches, bind off 32 (34, 36, 40, 42) across back neck, join 18 (19, 21, 21, 24) stitches. Set in sleeves. Sew side and sleeve seams.

Buttonband

With smaller needles, A, and beginning at lower corner, pick up and knit



(PURL94 (94, 96, 102, 106) along Right Front, Beginning with a WS row, work in k2, p2 rib for 11". Bind off in pattern. Mark positions for 6 buttons along band, with top button 1/2" from neck edge, bottom button 1" from lower edge, and remaining buttons evenly spaced between.

Buttonhole band

Work along Left Front as for Buttonband EXCEPT begin at upper

corner AND work eyelet buttonholes (opposite markers); yo, k2tog.

Neckband

With smaller needles, A, and beginning at Right Front, PURL94 (110, 114, 118, 122) around neck edge. Work as for Buttonband. Sew on buttons. <

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Lilac & lattice

(continued from page 169)

ing edge stitch in garter stbth. Change to larger needles, Chart B, and work until piece measures same length as Back to underarm, and with same chart row.

Shape armhole

Shape armhole at side edge (beginning of RS rows) as for Back—32 (33, 35, 37, 39, 40) stitches. Work even in pattern until armhole measures 5½ (5, 6, 6½, 6, 6½)”, and with a RS row.

Shape neck

At beginning of every WS row, bind off 5 (5, 5, 6, 6) stitches once, 3 stitches once, 2 stitches 1 (1, 2, 2, 2, 2) times, then 1 stitch 4 (4, 3, 3, 4, 4) times—18 (19, 20, 21, 22, 24) stitches. Work even until armhole measures same length as Back to shoulder.

Shape shoulder

Next row (RS) At beginning of every RS row, bind off 4 (5, 5, 5, 6) twice, 5 (5, 5, 5, 6) once, then 5 (4, 5, 6, 6) once.

Right Front

With smaller needles, cast on 57 (64, 68, 75, 79, 86).

SIZES S, L, 2X ONLY: Work Scalloped Border—42 (50, 58) stitches.

SIZES M, JX, 3X ONLY: Work Scalloped Border EXCEPT Row 2 K2, work Half Scallop, repeat Full Scallop to end—32 (37, 42) stitches. Row 3 K3, repeat Full Scallop to last 6 stitches, work Half Scallop, K1—46 (54, 62) stitches.

ALL SIZES: **Next row (RS)** Knit, increasing 1 at beginning—43 (47, 51, 55, 59, 63) stitches. **Begin Chart A:** Row 2 Work chart to last stitch, K1 (edge stbth).

Continue as for Left Front, EXCEPT reverse shaping. Bind off armhole and shoulder at beginning of WS rows. Dec 1 for armhole at end of RS rows. Shape neck at beginning of RS rows.

Sleeves

With smaller needles, cast on 57 (57, 57, 68, 68, 68). Work Scalloped Border—42 (42, 42, 50, 50, 50) stitches.



Next row (RS) Knit, Next row (WS) P2, [K4, P2] to end. Work 2 rows of Chart A 7 times. Change to larger needles and work Chart 8 and A! SAME TIME Increase 1 st each side of 3rd row, every 8th row 0 (6, 12, 0, 5, 10) times, then every 10th row 10 (5, 0, 9, 5, 1) times, working new stitches into pattern—64 (66, 68, 75, 72, 74) stitches. Work even until piece measures 18 (18½, 18, 18, 17½, 18½)”, and with same chart row as Back.

Shape cap

At beginning of next 2 rows, bind off 5 (6, 7, 8, 9, 10). Dec 1 each side every RS row 6 (5, 4, 3, 2, 2) times, then every 4th row 3 (4, 5, 6, 7, 8) times. At beginning of every row, bind off 2 stitches 2 (2, 2, 2, 4) times, 3 stitches 2 (2, 2, 2, 0) times, then 4 stitches 2 times. Bind off remaining 18 stitches.

Finishing

Block pieces. Sew shoulders.

Buttonband

With RS facing and smaller needles, pick up and knit (PUK) 104 (104, 108, 108, 112, 116) evenly along Left Front edge, ending between Charts A and B. Work 9 rows K2, P2 Rib. Bind off in pattern. Place 6 (6, 6, 7, 7) markers along band for buttons, with the first 2” from upper edge, and the last ½” from lower edge, and 4 (4, 4, 5, 5, 5) spaced evenly between.

Buttonhole band

Work as for buttonband, working 3-

row buttonholes beginning on 5th rib row to correspond to button markers.

Neckband

With RS facing and smaller needles, PUK across top of buttonhole band, 22 (22, 23, 24, 25, 25) along. Right Front neck, 36 (36, 38, 40, 42, 42) along. Back neck, 22 (22, 23, 24, 25, 25) along.



Left: Front neck, and 8 across buttonband—96 (96, 100, 104, 108, 108) stitches. Work 6 rows K2, P2 Rib, working a 3-row buttonhole beginning on 2nd rib row (RS) after 3rd stitch. Bind off in pattern.

Set in sleeves. Sew side and sleeve seams. Sew on buttons. <

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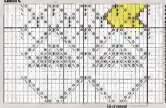
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Chart C



When working the sleeves in the round, knit all even-numbered rounds, except work R 1, p1 into double yo.

Sitch key

- Knit on RS, purl on WS
- ✓ K2tog
- SK2P
- △ Yarn over (yo)
- ✗ SSK
- ▲ Knit through back loop (knit tbl)

(continued from page 180)

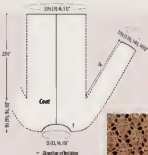
5, 7) along cast-on edge—64 (64, 80, 80) stitches. Place marker for beginning of round. Knit 3 rounds. **Begin Chart C** Work Rounds 1-50. Working shaded section of chart only, work Rounds 39-50, nine more times, or until sleeve is desired length. Bind off loosely.

Finishing

Block jacket, stretching firmly to open up the lace pattern.

Buttonhole band

Mark position of buttonholes along right front edge: top buttonhole at Neckband, bottom buttonhole at end of Yoke, and 5 spaced evenly between.



With RS facing and crochet hook, single crochet (sc) along right front edge, working [chain 5, skip 4, sc in next stitch] at each marked buttonhole position.

Button band

With RS facing and crochet hook, sc along left front edge.
Sew on buttons. >



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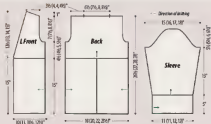
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—Carole Webster

Woodgrain duo



(continued from page 176)

Left Front Skirt

Work as for Back Skirt section EXCEPT bind off. Cut yam.

Left Front Bodice

With RS facing, 2 strands, larger needle, and beginning at cast-on, PUK45 (49, 53, 57) along right selvedge of skirt section. Knit 3 rows. *Next row* (RS) K5 (9, 13, 17), k2tog, (k4, k2tog) 3 times, knit to end—41 (45, 49, 53) stitches. *Next row* Purl. Shape neck and armhole.

Dec 1 at end of next row, then every 4th row 14 (16, 17, 18) times AT SAME TIME, when bodice measures 4½ (4½, 5, 5½)", shape armhole.

Shape armhole

Bind off 4 (5, 6, 7) at beginning of next RS row, then Dec 1 at beginning of next 5 (5, 6, 7) RS rows—17 (18, 19, 20) stitches. Work even until armhole measures same length as Back.

Shape shoulder

At beginning of every RS row, bind off 6 twice, then 5 (5, 7, 8) stitches once.

Right Front Skirt

Work as for Left Front Skirt.

Right Front Bodice

Work as for Left Front Bodice EXCEPT PUK along left selvedge of skirt section AND reverse shaping. Shape neck at beginning of row. Bind off for armhole and shoulder on WS rows. Decrease for armhole at end of RS rows.

Finishing

Join shoulders using 3-needle bind-off as follows: join 17 (18, 19, 20), bind

off 30 (34, 36, 38) across back neck, join 17 (18, 19, 20).

Button band

With RS facing, 2 strands, smaller needle, and beginning at lower edge, PUK50 along Right Front Skirt, 58 (60, 64, 68) along right neck, 30 (34, 34, 38) across back neck, 58 (60, 64, 68) along left neck; wrapping yarn around needle 2 times, skip a bound-off stitch; PUK49 along Left Front Skirt. *Next row* Knit to yo; knit into yo, dropping extra wrap; knit to end. Knit 3 rows. Bind off.

Armband

With RS facing, smaller needle, and 2 strands, PUK4 (10, 16, 22) evenly along armhole. Knit 4 rows. Bind off. Sew side seams.

JACKET

Work as for Vest EXCEPT do not sew side seams.

Sleeves

Cuff

With 2 strands and smaller needle, cast on 23. Row 1 (RS) (8R, Yel) twice, k5—25 stitches. Continue as for Back Skirt EXCEPT work Rows 5–10 eleven (eleven, twelve, twelve) more times, then work Rows 5–7 once. *Next row* (WS) K5, (k2tog, k4) 2 times. Bind off; do not cut yam.

Sleeve

With 2 strands and continuing with larger needle, PUK50 (50, 54, 54) along left edge of cuff. Knit 3 rows. Increase row (RS) K0, M1, knit to last stitch, M1,

k1. Work st st, working increase row every 8 rows 8 (5, 4, 0) times, then every 6 rows 0 (5, 2, 13) times—68 (72, 78, 82) stitches. Work even until Sleeve measures 13" from pick-up.

Shape cap

Bind off 4 (5, 6, 7) at beginning of next 2 rows. Dec 1 each side every RS row 10 (11, 12, 13) times, then every

row 10 times. At beginning of next 2 rows, bind off 6 (6, 2, 7), then bind off remaining 8 stitches.

Finishing

Set in sleeves, sewing seam under armband along pick-up row. Sew sleeve and side seams. □

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Homecoming



(continued from page 758)

16, 16, 16, 16), work to end. Working both sides at same time, bind off at each neck edge 3 stitches 1 (0, 1, 2, 2) times, then 2 stitches 2 (2, 3, 2, 3, 4) times. Dec 1 each neck edge every RS row 3 (3, 2, 2, 1, 0) times — 18 (18, 20, 21, 23, 26) stitches. Work even until piece measures same length as Back. Shape shoulders as for Back.

Sleeves

With smaller needles, cast on 46 (50, 50, 54, 54, 58). Row 1 (WS) K2 (p2, k2) to end. Row 2 P2, (k2, p2) to end. Repeat last 2 rows until piece measures 2". Change to larger needles Work Sleeve chart and AT SAME TIME. Increase 1 each end on 5th row, every 6th row 5 (1, 5, 6, 10, 7) times, every 8th row 3 (6, 3, 3, 1, 2) times, then every 10th row 3 (3, 3, 2, 1, 2) times, working new stitches into pattern — 70 (72, 74, 78, 80, 82) stitches. Work even until piece measures 18½ (18½, 18½, 18, 17½, 17½)", end with a WS row.

Shope cap

At beginning of every row, bind off 5 (6, 7, 8, 9, 10) twice, then 2 stitches 2 (4, 6, 6, 6, 6) times. Dec 1 each end every RS row 6 (4, 0, 0, 1, 0) times, then every 4th row 0 (2, 4, 5, 5, 6) times. At beginning of every row, bind off 2 stitches 2 (2, 2, 2, 4, 4) times, 3 stitches 4 (2, 2, 2, 0, 0) times, then 4 stitches 2 times. Bind off remaining 20 (22, 22, 22, 22, 22) stitches loosely in pattern.

Finishing

Block pieces. Sew shoulder seams.

Neckband

With RS facing, circular needle, and beginning at left shoulder seam, pick up and k14 (14, 15, 15, 16, 16) along Left Front neck, 14 (16, 16, 16, 16, 16) across front neck, 14 (14, 15, 15, 16, 16) along Right Front neck, 14 (16, 16, 16, 16, 16) across back neck — 76 (80, 84, 88, 92, 92) stitches. Work k2, p2 rib for 5 rounds. Bind off loosely in ds.

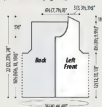
Set in sleeves. Sew side and sleeve seams. □





Bohus buds

(continued from page 162)



Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS

Color key □ MC □ A □ B □ C

21), work in pattern to end. Dec 1 at neck edge every RS row 3 (3, 4, 4) times—18 (16, 20, 21) stitches. Work even in pattern to end of Chart. With MC, work St st until armhole measures same length as Back.

Shape shoulder

At beginning of RS rows, bind off 3 stitches 6 (5, 4, 3) times, then 4 stitches 0 (0, 2, 3) times.

Right Front

Place stitches for Right Front on needle and join yarn at armhole, ready for a WS row. **Next row (WS)** Purl. Work as for Left Front EXCEPT reverse shaping and use Chart D. Bind off for armhole and shoulder at beginning of WS rows. Decrease for armhole at end of RS rows. Bind off for neck at beginning of RS row.

Finishing
Block. Sew shoulder seams.

Neckband

With RS facing, longer needle, and MC, pick up and knit (PURL) 17 (19, 19, 21) across Right Front neck, 21 along right neck, 39 (43, 45, 49) across back neck, 21 along left neck, and 17 (19, 19, 21) across Left Front neck—115 (123, 125, 133) stitches. Work 6 rows of Chart A. With MC, bind off.

Buttonband

With RS facing, longer needle, and MC,

Chart C

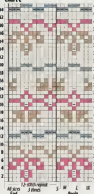
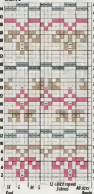


Chart D



PURL9 (9, 9, 9) along Left Front and Neckband. Work 6 rows of Chart A. With MC, bind off.

Mark placement of 3 buttons, one 1/2" from top of band, one 4 1/2" from top of band, and one halfway between.

Buttonhole band

Work as for Buttonband EXCEPT pick up along Right Front and on Row 4, make three yo-k2tog buttonholes to match buttons.

Armholes

With RS facing, shorter needle, MC, and beginning at center of underarm, PURL12 (16, 18, 20) across bound-off stitches of armhole, 44 (44, 47, 49) up armhole to shoulder seam, 44 (44, 47, 49) down armhole to bound-off edge, and 12 (16, 16, 20) across bound-off stitches—112 (120, 130, 138) stitches. Place marker for beginning of round.

Round 1 Purl. **Round 2** Knit. **Round 3** [P1 B, k1 MC] to end. **Round 4** [k1 MC, p1 B] to end. **Round 5** [k1 MC, k1 B] to end. **Round 6** Repeat Round 4. With MC, bind off purlwise.

Sew buttons at marked positions. >



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Grenadine & grapes

(continued from page 192)



Underarm Strip MAKE 2

With C, work as for Side Strip until piece measures 13 (13½, 14, 14½)\". Bind off in pattern.

Sleeves

With C, cast on 36 (36, 40, 43). Work in stockinette stitch for 2\"; end with a WS row. Inc 1 each side next row, every 4th row 0 (0, 0, 3) times, every 6th row 0 (6, 6, 9) times, then every 8th row 8 (4, 4, 0) times—54 (58, 62, 66) stitches.

Work even until piece measures 16½ (17, 17, 16½)\". Mark each side for beginning of sleeve cap. Work 2 (2, 2½, 2½)\" more, end with a WS row. Bind off.

Finishing

Block pieces. Sew strips together. Sew bound-off edges of Left Front and Right Front strips to bound-off edge of Back, leaving 5½ (6½, 6½, 7)\" open for back neck. Sew top of sleeves to straight edges of armholes. Sew straight portion above markers to top of underarm strip.

Edging

With A, work Attached I-cord edging around sleeve cuffs. With C, work Attached I-cord edging around front, neck, and lower edges of jacket, picking up stitches at the rate of 3 sts for every 4 rows, or as needed. Graft last row to cast-on.

Sew hook and eye fastener to Front edges at beginning of neck shaping.



Kristin Wilson

Attached I-cord edging

1 With dpn, cast on 4 stitches, then pick up and k1 from edge of jacket—5 stitches.



2 Slide stitches to opposite end of dpn, k3, k2tog through the back loops (flat stitch of cord with picked-up stitch), pick up and k1 from edge. Repeat Step 2 for I-cord.

Grafting

Open stitches to cast-on edge:



Graft stitches as shown matching stitch for stitch.



Urban gansey



(continued from page 223)

Back Yoke

Begin working back and forth on Back. **Begin Charts B & C: Row 1** With MC, pl, work Seed Stitch over next 5 (11, 18, 4, 10) stitches; [with CC, work Chart B; with MC, work Chart C] 5 (5, 5, 7, 7) times; with CC work Chart B, with MC work Seed Stitch over next 5 (11, 18, 4, 10) stitches; pl (edge stitch). Continue in pattern, working edge stitches in St st, until chart Rows 1–6 have been worked 4 times, and with a RS row.

Armhole shaping

Next row (WS) Place 10 (11, 14, 16, 20) stitches from each edge on hold (for underarm), work in pattern across 86 (94, 104, 108, 112), keeping edge stitches in St st. Work until Back armhole measures 6 (6 1/2, 7, 7, 7 1/2)”, end with a WS row. Cut all yarns.

Work Chart D 2 (2, 2, 3, 3) times, decreasing 8 (8, 10, 10, 10) stitches evenly spaced on first row—78 (88, 94, 98, 102) stitches.

Shape shoulders

Continue Chart D and at beginning of every row, bind off 5 (6, 6, 7, 7) stitches 4 times, then 5 (6, 6, 6, 6) stitches 4 times. With MC, bind off remaining 38 (40, 44, 46, 50) stitches.

Front Yoke

Work as for Back until yoke measures 6 (6 1/2, 7, 7, 7 1/2)”, end with a WS row. Cut all yarns. Mark center 18 (22, 24, 26) stitches for Front neck. Work Chart D for Back and AT SAME TIME, shape neck.

Shape neck

Row 1 (RS) Work Chart D to 1st marker, decreasing 4 (4, 5, 5, 5) stitches evenly spaced; bind off stitches to 2nd marker, marking center of bind off work chart to end, decreasing 4 (4, 5, 5, 5)—30 (33, 35, 37, 38) stitches at each side of neck. Continuing in pattern and working both sides at same time, Dec 1 each neck edge every RS row 6 (6, 6, 6, 6) times—24 (27, 29, 30) stitches each side.

Shape shoulders

Work as for Back.

Sew shoulders

Left Sleeve

Sleeves are picked up along armholes and worked to cuff, change to dpn when necessary.

Place underarm stitches from both Left Front and Back onto spare circular needle, ready to join stitches from either side to sleeve.

With RS facing, shorter circular needle, and MC, pick up and knit (PUK) 75 (80, 85, 90, 95) along armhole edge, sl 1 from spare needle to working needle.

Rows 1, 3, 5 (WS) P2tog to join (stitch just added from underarm with stitch on left needle), purl to last sleeve stitch, SSP to join (last stitch of sleeve with edge stitch at underarm), sl 1 from spare needle to working needle. **Rows 2, 4** (RS) SSK to join, knit to last sleeve stitch, k2tog to join, sl 1 from spare needle.

Row 6 (RS) Knit to end, sl 1 from spare needle. Repeat Rows 1–6 as established

until 2 underarm stitches remain, end with RS row. If last worked row is WS, work as for Row 6. Do not turn. **Next round** (RS) Pm for beginning of round, p2tog (remaining underarm stitches, which become phony seam), knit to end—76 (81, 86, 91, 96) stitches.

Shape sleeve

Begin working in rounds, always purling the phony seam stitch.

Knit 5 (5, 5, 4, 4) rounds. **Decrease round** P1, k2tog, knit to last 2 stitches, SSK. Repeat decrease round every 6 (6, 6, 5, 5) rounds 7 (6, 6, 9, 9) times, then every 5 (5, 5, 4, 4) rounds 10 (13, 13, 13) times—40 (41, 46, 45, 50) stitches. Work even until sleeve measures 18 (19, 19 1/2, 20, 20)” from pick up.

Cuff

With CC, knit 1 round, decreasing 0 (1, 1, 0, 0) stitch—40 (40, 45, 45, 50) stitches. **Begin Chart A: Round 1** (P),

work chart A] to end. Work Rounds 1–4 three times, then work Round 1 once more. Bind off in pattern.

Right Sleeve

Work as for Left Sleeve.

Finishing

Sew yoke side seams

Collar

With RS facing, shorter circular needle, and CC, begin 2 stitches to right of Center front marker and PUK1 (86, 86, 96, 96) around neck; end by picking up 4 stitches behind the first 4 to create center front overlap. Do not join. **Begin Chart A: Row 1** (WS) K4, [work chart, k2] 14 (15, 15, 17, 17) times, work chart, k4. **Row 2, 4** (RS) K1, pl, work in pattern to last 4 stitches, p3, k1. **Row 3** K4, work in pattern to last 4 stitches, k2tog, ya, k2. Work last 4 rows 3 more times, then work Row 1 once more. Bind off in pattern. Sew on buttons. <

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Chigirie

(continued from page 184)

Upper Front and Left Sleeve
Work to correspond to Upper Back
and Left Sleeve reversing shaping.
Increase and shape sleeve at begin-
ning of RS rows.

Finishing

Lay out pieces to match assem-
bly diagram. Sew pieces together.
Leave approximately 10 1/2" open at
top edge for neck. Sew side and
sleeve seams. \square



Indigo lines

(continued from page 190)

Neckband

With RS facing, circular needle, and
MC, PUK25 (29, 33, 39, 43) across
back neck; 27 (29, 29, 31, 31) along
left front; 15 (17, 19, 23, 25) across
center front and 27 (29, 29, 31, 31)
along right front—94 (104, 110,
124, 130) stitches. Place marker for
beginning of round and join.
Next round Purl. **Next round** Knit.
Repeat last 2 rounds once. Bind off
purhwise.

Armband

With RS facing, circular needle, and
MC, PUK30 (36, 94, 100, 104) along
armhole. **Next 4 rows** Knit. **Next row**
Bind off.

Sew side seams.

Asse

With MC and crochet hook, join
yarn at a side seam, chain 1, and work
3 half-double crochet into each eyelet



around. Join with slip stitch to chain
and fasten off. \square

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(continued from page 156)

Next 2 rows: Work to neck, bind off 2 (2, 3, 3); work to end. Dec 1 at each neck edge next 4 (5, 5, 6) RS rows. **AT SAME TIME**, when armhole measures 7 (7½, 8, 8½), end with a WS row.

Shaper shoulders

At beginning of every row, bind off 7 (8, 9, 9) twice, then 8 (9, 9, 10) twice.

Event

Work as for Back EXCEPT shape neck when armhole measures 46 (5, 5½, 6)". Work to same length as Back.

Fluistyle

Block pieces. Sew shoulder and side seams.

Armchair bonds

With shorter circular needle, pick up and knit (PURL) 80 (90, 94, 98) around armhole. Join to work in the round. Purl 2 rounds. Bind off in purl.

Hindfleisch

With shorter circular needle, PUK140 (148, 154, 166) around neck. Work as for armhole band.

JACKET

DEC 1

At the beginning of the 1950s, the...

(Pl. e2top k1, k2top)

At end of RS (WS) rows SSP, pt
(SSAC, k).

[Back](#)

Cast on 122 (134, 146, 154). Work Chart A for 11 rows. *Begin Charts C and*

[illegible]

Shape anisotropy

Bind off 3 (4, 5) at beginning of next 2 rows. Dec 1 each side every RS row 11 (11, 12, 13) times—94 (104, 112, 118).



stitches. Work even in pattern until armhole measures 10½ (11, 11½, 12)", and with a WS row.

Shore shoulders and back neck

Next row (R5) Work 34 (38, 41, 43), join 2nd ball of yarn and bind off center 26 (28, 30, 32) stitches, work to end. Continue working both sides at same time.

Next 2 rows Bind off 6 (7, 7, 8), work to neck, with next ball bind off 6 (8, 7, 7) at neck edge and work to end.

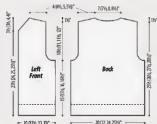
Next 2 rows Bind off 6 (7, 7, 8), work to neck, with second ball bind off 2 (3, 3, 3) at neck edge and work to end.

Next 2 rows Bind off 7 (7, 8, 8), work to end.

Next 2 rows Bind off 7 (8, 9, 9), work to end.

Left Front

Cast on 62 (66, 74, 78). Work 21 rows of Chart A as for Back, increase 0 (1, 0, 0) each side of last row = 62 (66, 74, 78) stitches. **Begin Charts C and D:** Set-up row (WS) k2 (2, 4), 2 RTP, k0 (1, 2), 2 pm, work Chart D, pm, k0 (1, 2), 2 RTP, k0 (1, 2), 2 pm, work Chart C, pm, k0 (1, 2), 2 RTP, k0 (1, 2), 2 pm, work Chart D, pm, k0 (1, 2), 2 RTP, k2 (2, 4). **Row 1 (RS)** p2 (2, 4), k2, p0 (1, 2), 2 RTP, p0 (1, 2), 2 k2, p0 (1, 2), 2 pm, work Chart C, p0 (1, 2), 2 k2, p0 (1, 2), 2 RTP, p0 (1, 2), 2 k2, p2 (2, 4). Continue in pattern until piece measures 15 (15½, 16½)"; end with a WS row.



Shape variables:

Next row (RS) Bind off 3 (4, 5, 5), work in pattern to end. Dec 1 at beginning of every RS row 11 (11, 12, 13) times—48 (53, 57, 60) stitches. Work even in pattern until armhole measures BH (8½, 9, 9½) and with a RS row.

Shape front neck and shoulders.

Next row (RS) Bind off 2 (3, 3, 3), work in pattern to end. Dec 1 at neck edge every row 20 (21, 23, 24) times. **AT SAME TIME**, when armhole measures same as Back, shape shoulders as for Back at beginning of RS rows.

Right to work?

Work as for Left Front to armhole, EXCEPT reverse shaping. Bind off for armhole and shoulder at beginning of WS rows. Decrease for armhole at end of RS rows. Shape neck at beginning of RS rows and end of WS rows.

*Unpublished data

Cast on 66 (70, 74, 78). Work 21 rows of Chart A as for Back, increase 0 (1, 0, 0) each side of last row—66 (72, 74, 78) stitches. **Begin Charts C and D:** Set up row (WS) K1, M1, k3 (3, 4, 3). RTF; k0 (1, 1, 2), pm, work Chart D, pm, k0 (1, 1, 2), RTF; k0 (1, 1, 2), pm, work Chart C, pm, k0 (1, 1, 2), RTF; k0 (1, 1, 2), pm, work Chart D, pm, k0 (1, 1, 2), RTF; k3 (3, 4, 3), M1, k1—68 (74, 76, 80) stitches.

Row 7 (RS) P5 (3, 4, 5), k2, p0 (1, 1, 2), Chart D, p0 (1, 1, 2), k2, p0 (1, 1, 2), Chart C, p0 (1, 1, 2), k2, p0 (1, 1, 2), Chart D, p0 (1, 1, 2), k2, p5 (5, 6, 5). Continue in pattern until piece measures 4", and with a WS row. *Increase row* (RS) P1, M1R work in pattern to last stitch.

M1R, pl. Continue in pattern, increasing each side every 6th row 12 (12, 13, 13) times, keeping new stitches in Reverse Stockinette (purl on RS, knit on WS)—94 (100, 104, 108) stitches. Work even until piece measures 15 (15½, 16, 16½) and with a WS row.

Share code

Bind off 3 (4, 5, 5) at beginning of next 4 rows. Dec 1 each side of next RS row 1 (2, 2, 4) times, then every row 26 times. At beginning of every row, bind off 2 twice, then 3 twice. Bind off remaining 18 stitches.

Ergebnisse

Block pieces. Sew shoulder and side seams.

Sutton band

With RS facing and longer circular needle, pick up and knit (PUK) 128 (132, 136, 140) along Right Front. **Row 1** (WS) K1, (RTR; k2) to last 3 stitches, RTR; k1. **Row 2** K1, (k2, p2) to last 3 stitches, k3. Repeat Rows 1 and 2 twice, then work Row 1 once more. Bind off in rfb.

Buttonhole band

With RS facing, and longer circular needle, PUK12B (132, 136, 140) along Left Front. Work Row 1 as for button band. **Row 2 (RS)** Work 4 stitches in pattern, **Turn and work row over 4 stitches** 3 times. **On yarn, leaving a tail.** Join yarn to next stitch on left needle and work 4 pattern rows over next 20 stitches 5 times. **On yarn, leaving a tail.** Join yarn to next stitch on left needle and work 4 pattern rows over remaining 34 (28, 32, 36)



stitches. Cut yarn, leaving a tail. **Row 6** Join yarn at neck edge and work in pattern across all stitches, working the first 2 stitches of each section with tail and working yarn held together to reinforce the join. **Row 7** Work in pattern. Bind off in rib.

Collar

With RS facing and longer circular needle, PUK37 (39, 44, 45) along Right

Front neck, 46 (50, 56, 58) along Back neck, and 37 (39, 44, 45) along Left Front neck—120 (128, 144, 148) stitches. **Row 1** (WS) K1, (k2, p2) to last 3 stitches, k3. **Row 2** K1, (RFP, k2) to last 3 stitches, RFP, k1. Repeat last 2 rows until piece measures 5", and with Row 2. Bind off in rib.

Sew buttons to correspond to buttonholes. \square

Basketweave

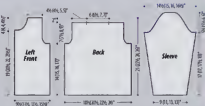
(continued from page 202)

Right Front

Work as for Left Front, EXCEPT reverse shaping. Bind off armhole at beginning of WS rows and decrease at end of RS rows. Shape neck at beginning of RS rows. Place stitches on hold.

Sleeves

With MC, cast on 48 (58, 68, 68). Beginning with a WS row, work 4 rows St st. **Next row** (WS) Knit turning ridge. Work 2 rows St st. **Begin Chart** **Row 1** (RS) K1 (edge stitch), work Chart to last stitch, k1 (edge stitch). Continue as established, keeping first and last stitch in garter stitch, until piece measures 1" from turning ridge, end with a WS row. **Turn** **Row 1** (RS) K1, M1, work in pattern to last stitch, M1, k1. Repeat increase row every 10th row 13 (10, 7, 9) more times, working increases into Chart pattern—76 (80, 84, 88) stitches. Work even until sleeve measures 17 (17, 17 1/2, 18 1/2)" from turning



ridge, end with a WS row.

Shape cap

Bind off 6 (8, 9, 10) at beginning of next 2 rows. Dec 1 each side every RS row 24 (24, 25, 26) times—16 stitches.

Bind off

Finishing

With MC and 3-needle bind-off, join shoulder seams.

Neckband

With RS facing and MC, pick up and knit (PUK) 80 (86, 90, 90) around neck

edge. Work 4 rows St st. **Next row** (WS) Knit (turning ridge). Work 4 rows St st. Bind off. Fold to WS along turning ridge, sew in place.

Front edges

With RS facing and MC, PUK100 (104, 110, 120) evenly along Left Front. Work 2 rows St st. **Next row** (WS) Knit (turning ridge). Work 4 rows St st. Bind off. Fold to WS along turning ridge, sew in place. Repeat for Right Front. Set in sleeves. Sew side and sleeve



seams. Fold items on sleeves and lower edge to WS along turning ridge and sew in place. Sew snaps to inside of bands as illustrated, placing 4, 7 1/2, and 11" from bottom edge. \square

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